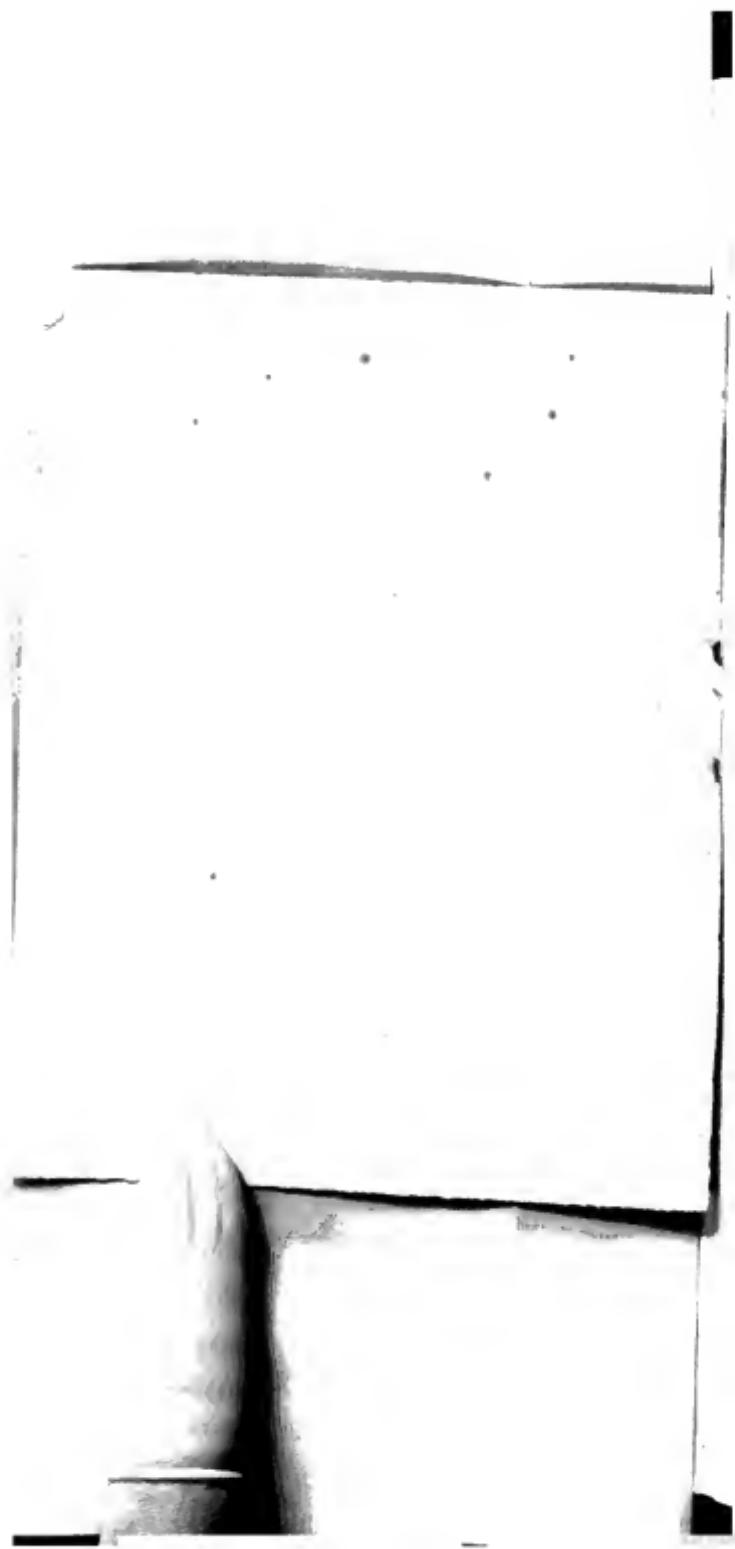


A GLOSSARY OF  
TERMS USED IN  
GRECIAN,  
ROMAN, ITALIAN  
AND GOTHIC...

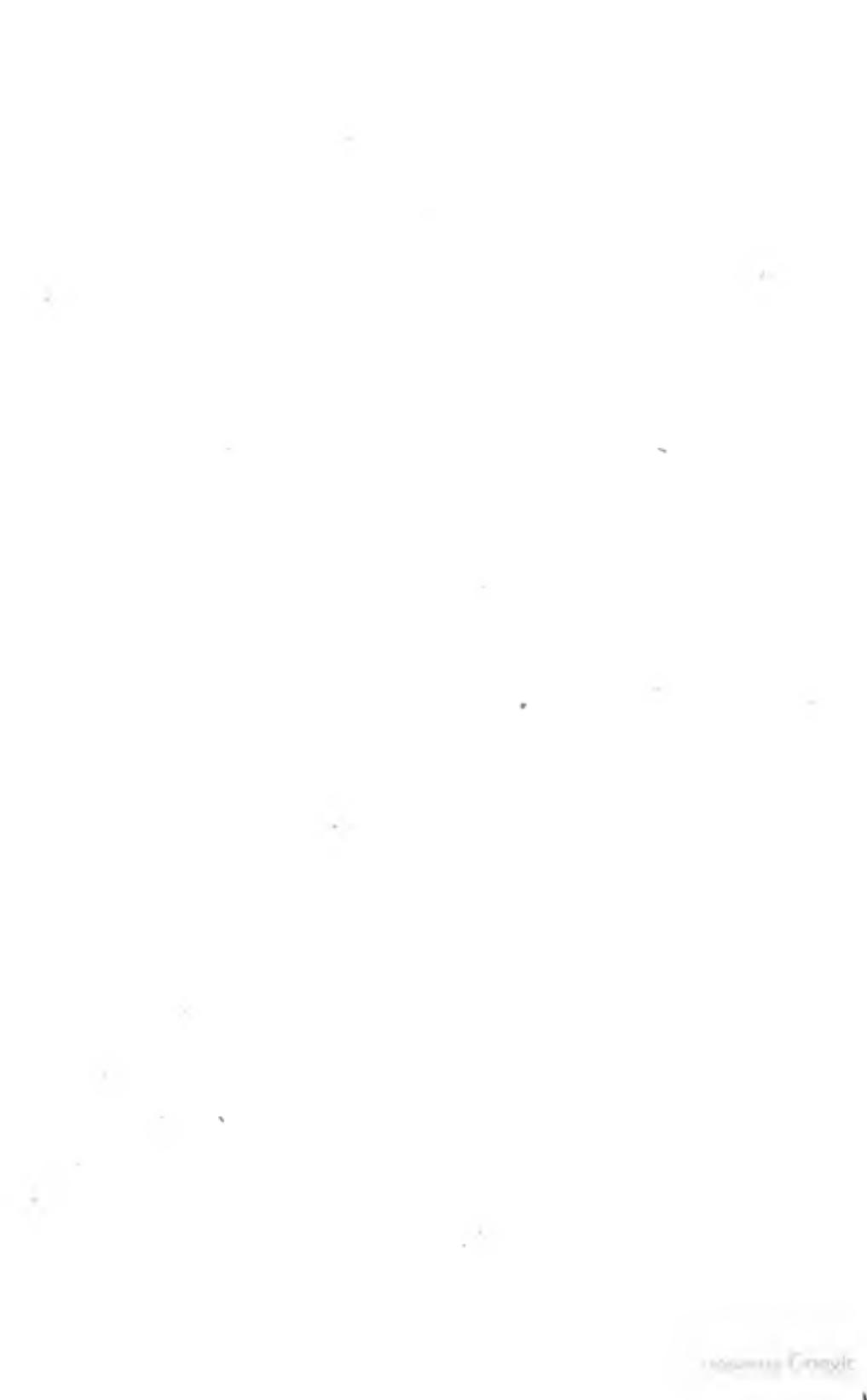
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John Henry Parker, ...













FORCE OF CASTLE ACRE CHURCH, NORTHAMPTONSHIRE



A

**GLOSSARY OF TERMS**

USED IN

GRECIAN, ROMAN, ITALIAN,

AND

**GOTHIC ARCHITECTURE.**

THE THIRD EDITION, ENLARGED.

EXEMPLIFIED BY SEVEN HUNDRED WOOD-CUTS.

OXFORD,  
JOHN HENRY PARKER.  
CHARLES TILT, FLEET-STREET, LONDON.

M. DCCC. XL.

Oxford, printed by T. Combe, Printer to the University.

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## PREFACE TO THE THIRD EDITION.

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THE numerous and urgent enquiries for this edition of the Glossary seem to require some apology for the long delay of its publication. These enquiries could not but be gratifying to the Compiler, as shewing that the work was found useful by those who possessed it, and the want of it was felt by the expectants of the new edition. Sufficient excuse for the delay will, he hopes, be found in the improvements which have been made in all parts, the number of additional facts which have been collected, and of new engravings which have been added. The whole of the engravings, and in most of the new examples the drawings also, are the work of Mr. O. Jewitt, to whose skill and attention the work is much indebted. Some are from drawings by William Twopeny, esq., Mr. Blore, and Mr. Hussey of Birmingham.

The great increase in the bulk of the work is an evil foreseen from the commencement of it, but which could not be avoided without suppressing much valuable and useful information. For instance, the articles on Domestic Architecture, on Stained Glass, and some others, might seem too long for a Glossary, but the facts contained in them could not well be stated in smaller compass. The addition of the synonymes in the modern languages has also necessarily increased its size, but the numerous important works on various branches of Architecture lately published in France and Germany, many of which have found their way into England, will, it is hoped, render this addition particularly welcome at the present time to the English reader.

Some changes of opinion since the publication of the last edition require notice. *SAXON ARCHITECTURE* was spoken of with confidence as an established fact, subsequent observation and enquiry have caused it to be considered as a question open for further investigation: the principal arguments and facts in its favour will be found embodied in the text in the words of Mr. Bloxam, one of the most able and consistent advocates of the Saxon theory: on the other hand some of the chief objections are stated in the notes and appendix.

In the **NORMAN STYLE** the deeply recessed doorways and rich decoration which immediately preceded the introduction of the pointed arch, were considered as belonging to the early part of the twelfth century, or very soon after the Norman Conquest: but subsequent research has satisfied the Compiler that the buildings of that period were remarkably plain and devoid of ornament, and that the rich Norman doorways so abundant in England can rarely if ever be traced to an earlier date than 1140 or 1150; they are much more frequently of later date, often even continued into the thirteenth century, as at Castle Ashby (see Frontispiece). The buildings of a transition character between the Norman and Early English styles, which are also remarkably numerous in England, were considered as extending over nearly the whole of the twelfth century, but the Compiler has in vain endeavoured to find any authenticated instance of this mixture of the styles prior to the work of **GULIELMUS SENENSIS** and **GULIELMUS ANGLUS**, at Canterbury, 1175—1184, and has found reason to believe that this mixture continued in some instances as late as 1220, though gradually merging into the **EARLY ENGLISH STYLE**, which continued in use to about 1270 or 1280, when the change into the **DECORATED STYLE** began to take place. In the former edition the high authority of Mr. Rickman, and what may be considered as the received date, was implicitly followed, by which the Decorated style is made to commence in 1307. If this date is to be received, the numerous class of buildings with **GEOMETRICAL TRACERY** in the windows, and mouldings which partake in some degree of the Early English character, but more of the Decorated, such as the Crosses to the memory of Queen Eleanor, the work of Bishop Quivil at Exeter, the choir of Merton college chapel, Oxford, and generally the buildings of the reign of Edward I., must be considered as a transition from the Early English to the Decorated style, though usually called by the latter name. If this be correct, the buildings with **FLOWING TRACERY** must frequently belong to the time of Edward II., which also seems to be borne out by facts. During the long reign of Edward III. a progressive change took place, and a mixture of the **FLAMBOYANT CHARACTER** seems to have been frequently introduced, though eventually terminating in the reign of Richard II. in the **PERPENDICULAR STYLE**. This may be again divided into early and late, of very different character; to the later division properly belongs the term of Tudor Architecture, though that term is variously applied by different authors. The imitations of the Gothic style mixed with Italian features, which continued to be used to a very late period, do not deserve the name of a separate style, even though it is called **THE DEBASED**.

In the course of the investigations of which the results are here briefly stated, some hundreds of buildings have been examined, and notes of their peculiarities taken on the spot, a practice which cannot be too strongly recommended to students of Architecture, (more especially if the student is able to make sketches of the details,) as more will be learnt by it than from all the books that ever were written.

The Compiler has again the pleasing task of acknowledging the kind assistance he has received from friends, and in some instances from strangers. It was stated on its first publication that "this work lays no claim to originality, its sole object being utility :" continuing to act upon this principle, the Compiler has not scrupled to avail himself of any assistance that appeared likely to be useful, but rather has taken every opportunity of soliciting it, or encouraging any offers that were made ; and in this manner much valuable matter has been added to the work. It would be tedious to enumerate all those who have given assistance, but the most important ought in justice to be mentioned : he therefore begs to express his obligation to Edward J. Willson, esq. of Lincoln, for his permission to use his valuable Glossary published in Pugin's Specimens. To James Heywood Markland, esq. for a number of references to the pages of books in which information was to be found on particular points. To Mr. Blore, for several valuable corrections and additions. To William Twopeny, esq. for the very interesting article on Domestic Architecture, and some shorter articles, as well as for much kind advice and assistance. To Mr. Hussey, for a careful revision of the whole work, supplying many of its deficiencies and correcting errors. To Mr. Williment, for the article on Stained Glass. To Count Mortara, for many of the Italian synomymes. To Matthew Holbeche Bloxam, esq. for the article on Saxon Architecture, and for his assistance on many occasions. To Albert Way, esq. for the articles on Brasses and on Encaustic Tiles in the Appendix ; and to the Marquis of Northampton for the two plates from Castle Ashby church, presented to the work at his own particular desire, and executed entirely at his expence.

TURL, OXFORD, JAN. 1, 1840.

## PREFACE TO THE FIRST EDITION.

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THIS work lays no claim to originality, its sole object being utility. The best authorities have been carefully consulted, and freely made use of, frequently in their own words, when the principle of conciseness, which has been rigidly adhered to, did not render alteration necessary. The Compiler takes this opportunity of expressing his obligations to the Rev. James Ingram, D. D. President of Trinity College, Oxford, and the Rev. John Jordan, Curate of Somerton, Oxfordshire, for many valuable suggestions.

OXFORD, JULY, 1836.

## PREFACE TO THE SECOND EDITION.

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THE rapid sale of the first edition of this work clearly shews that something of the kind was required, and has encouraged the Publishers to incur a large additional expence, in order to render it more worthy of the approbation of the Public.

While gratefully acknowledging the favorable reception it has met with, they are far from being blind to its deficiencies, and have endeavoured in the present edition to remedy them. The objections made to the work were, that it was too concise, and too much confined to Gothic architecture, especially in the illustrations. The first arose from an anxiety to avoid the opposite extreme, as it is obviously

easier to extend such a work than to confine it within prescribed limits; the second, from the nature of the work, the chief object of which is the illustration of the Gothic styles; but in the present edition the Grecian capitals, mouldings, &c. are given.

The series of examples of the different portions of Gothic architecture is also rendered much more complete than before; and the addition of the ascertained or presumed date to each will it is hoped prove convenient and useful.

At the suggestion of Professor Whewell, of Cambridge, some attempt has been made to cite authorities, and thereby to distinguish between terms of long-established usage and those recently introduced; with the kind assistance of Mr. Willis the latter object has in all cases been effected, but in other instances it did not appear necessary to cite any authority.

The Compiler feels bound to acknowledge the great obligations he is under to Professor Whewell and to Mr. Willis, for their advice and assistance, and for the liberal manner in which they allowed him to make extracts from their useful and interesting works: he has also to express his obligations to Bolton Corney, esq. for the use of a Manuscript Glossary, by John Carter, in the hand-writing of the late Alexander Chalmers, and apparently compiled by him from Carter's papers in the Gentleman's Magazine.

OXFORD, DEC. 7, 1837.

*The works chiefly made use of are the following.*

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RICKMAN'S Essay on Gothic Architecture, 4th edition .....	8vo. 1835
BRITTON'S Architectural Antiquities, 5 vols. ....	4to. 1835
—Cathedral Antiquities, 5 vols. ....	4to. 1836
DALLAWAY'S Observations on English Architecture, .....	royal 8vo. 1834
WHEWELL'S Architectural Notes on German Churches .....	8vo. 1835
WILLIS'S Remarks on the Architecture of the Middle Ages, especially of Italy	1835
ESSAYS on Gothic Architecture, by Warton, Bentham, Grose, and Milner, 3d edition, .....	royal 8vo. 1808
RUDIMENTS of Ancient Architecture, 4th edition .....	royal 8vo. 1810
CHAMBERS'S Civil Architecture, by Gwilt, 2 vols. ....	royal 8vo. 1825
THE CRYPT, 3 vols. ....	Winchester, 12mo. 1827
SIMPSON'S Ancient Baptismal Fonts .....	royal 8vo. 1828
BLOXAM'S Monumental Architecture .....	12mo. 1834
BLOXAM'S Principles of Gothic Architecture .....	12mo. 1838
VITRUVIUS editit A. Rode .....	Berolini, 4to. 1800
VITRUVIUS'S Architecture, translated by Gwilt .....	royal 8vo. 1826
HOSKING'S Treatise on Architecture, from the Encyclopaedia Britannica ..	4to. 1834
PUGIN'S Specimens of Gothic Architecture, 2 vols. ....	4to. 1823
BLORE'S Monumental Remains .....	imperial 8vo. 1826
MOLLER'S German Gothic Architecture .....	8vo. 1836
MOLLER'S Plates, or Denkmäler der alten Baukunst .....	folio 1835
WILLIAM of Worcester's Itinerary, by Nasmith .....	8vo. 1778
STAVELEY'S History of Churches in England .....	8vo. 1773
MILNER'S Treatise on the Ecclesiastical Architecture of England, 3d edit. 8vo.	1835
ANCIENT Rites and Monuments of the Monastical and Cathedral Church of Durham, collected out of Ancient MSS. about the time of the Suppression, (by Davies). ....	12mo. 1672
Reprinted in the Antiquities of Durham Abbey .....	12mo. 1767
And with Notes by the Rev. J. Raine .....	12mo. Newcastle, 1833
CONTRACT for Fotheringhay Church, in Dugdale's Monasticon Anglicanum.	
CONTRACT for Catterick Church, in the County of York, in 1412, published by the Rev. J. Raine, M. A. ....	4to. 1834
CONTRACT for the Monument of Richard Beauchamp, Earl of Warwick ; published in Blore's Monumental Remains.	
WILL of King Henry VI. containing Directions for the Building of Eton Col- lege, published in Nichols's Collection of Royal Wills .....	4to. 1780
FABRIC Rolls of Exeter Cathedral, in Britton.	
LELAND'S Itinerary, 2d edition, 9 vols. ....	8vo. 1745
ARCHEOLOGIA, several volumes.	
PALLADIO'S Architecture, in English, French, and Italian, with Notes by Inigo Jones, 2 vols. ....	folio, London, 1715
INVENTORIES of the Priory of Finchale ; published by the Surtees Society in 1837	
VULGARIA viri doctissimi Guil. Hormani Cesarisburgensis.....	Londini 1519



# GLOSSARY of Architecture.

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**ABACUS** [*Fr.* Abaque, *Tailloir*, *Ital.* Abaco, *Ger.* Der Abacus, *dic* Platte einer Säule,], a tile; the uppermost division of a capital: it is an essential part of the column in the Grecian and Roman orders.

The Grecian Doric has simply the form of a square tile without either chamfer or moulding.



Grecian Doric.

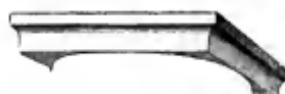
The Roman Doric instead of being plain is finished on the upper part with a fillet, under which is an ogee<sup>a</sup>.



Roman Doric.

<sup>a</sup> The fillet and ogee on the upper edge of the Roman Doric, and the corresponding fillet and hollow on the Tuscan, are the cimatum of the abacus.

The Tuscan has a broader fillet, with a simple cavetto under it instead of the ogee in the upper part. Sometimes it is square without mouldings, like the Grecian Doric.



Tuscan.

The Grecian Ionic consists merely of an ovolo, which is usually ornamented; or sometimes of a narrow fillet, with an ogee under it, generally ornamented.



Grecian Ionic.

The Modern Ionic has the sides hollowed and the angles truncated, and generally consists of a fillet and ogee, or sometimes of an ovolo, as in the Grecian, generally ornamented.



Modern Ionic.

The Corinthian and Composite are of the same general form as the Roman Ionic; but in some examples of the Corinthian the angles are not truncated, but acute. The mouldings consist of an ovolo, a fillet, and a cavetto. In the Composite the volutes extend up the abacus as far as the fillet.



Corinthian.

In Gothic architecture the Abacus is of importance from being frequently the only part of the capital on which mouldings can be found, the remainder being entirely covered with foliage. It will therefore, in many cases, be of the greatest service in determining the style of a building<sup>b</sup>.

<sup>b</sup> As Gothic Architecture advanced, the Abacus became less and less perceptible: in the Perpendicular style, and often in the Decorated and Early English, it is in fact an imaginary division of the capital, and there is not really any distinguishable line of separation: the term would probably never have been used in these styles, had not such a feature existed in the earlier; but this being the case, it is easy to trace its features as they become gradually modified and altered, till all signs of the abacus, as a separate division of the capital, are lost; yet those who have traced the progress of the modification it has undergone, can still detect what part of the capital holds the place of the old abacus, and hence they frequently call that part by its original name, although young students in Architecture will constantly be puzzled to find out how much of the capital is to be called the abacus. See, for example, the capital in Sandhurst church, Kent, Plate 23; and Plate 1.

In the buildings supposed to be SAXON, the Abacus is in general merely a long flat stone without chamfer or moulding, but occasionally varies something to the Norman form.

The primitive form of the NORMAN Abacus is that of a flat square stone, with the lower edge chamfered off, as at St. Peter's, Oxford<sup>c</sup>. This chamfer is frequently converted into a hollow, as at Norwich and Easton, and has sometimes round and angular mouldings added, as at the Jews' House, Lincoln: the upper edge too is sometimes rounded, as at the Great Guild, Lincoln; and in some instances the form of the Abacus becomes circular instead of square, as at Steyning church: but in all cases the primitive form may be traced.



Ryston, Warwickshire.



Norwich Cathedral.



Great Guild, Lincoln.

In the EARLY ENGLISH style, in almost all instances, the Abacus is circular: it is, however, sometimes octagonal, and occasionally, though rarely, square<sup>d</sup>. The most characteristic mouldings are the deep hollow and round, as in Paul's Cray and the Temple church, and the overhanging one, either with or without fillet, as in the Chapter-house, Oxford: in general, there are in the Early English style considerable projections and deep and distinct hollows between the mouldings.

In the DECORATED style these hollows are in general not to be found, their place being commonly filled up with half-round or quarter-round mouldings, the upper member being in fact generally an application of the characteristic moulding of the Decorated style, the roll moulding, as in Merton college chapel. The form of the Abacus is either circular or angular, very frequently octagonal, and in many cases approaches very nearly to the Perpendicular: the ogee moulding is frequently used, but the form varies from that of the Perpendicular style<sup>e</sup>.

In the PERPENDICULAR style, the Abacus is in general octagonal, but sometimes circular: in the octagonal form, particularly of late date, the sides are frequently hollowed: the upper part of the Abacus is chamfered off to an acute angle, sometimes hollowed, a fillet in the middle, and an ogee on the lower part; frequently it consists of a fillet with an ogee

<sup>c</sup> See Plate 1.

<sup>d</sup> As at Stockbury, Plate 22.

<sup>e</sup> See Ogee.

above and below it: the ogee is the characteristic moulding of the Perpendicular Abacus.

In the later Gothic styles on the continent, cotemporary with our Perpendicular, called by Mr. Willis, for convenience, the after-Gothics, the Abacus is almost invariably octagonal.

ABBEY [*Fr.* Abbaye, *Ital.* Badia, *Ger.* Abtei, Kloster,], a series of buildings combining an union of ecclesiastical and domestic architecture, for the accommodation of a fraternity of persons subject to the government of an abbot or abbess. Although differing in name, the architectural features of an abbey are the same with those of other monastic buildings.

ABUTMENT [*Fr.* Aboutissement, *Ital.* Suppuramento, *Ger.* Anstoß,], the solid part of a pier or wall, etc., against which an arch abuts, or from which it immediately springs: it is surmounted by the impost.

ACANTHUS [*Fr.* Acanthe, *Ital.* Acanto, *Ger.* Bärenblau,], a plant, called in English “Bear’s-breech,” the leaves of which are imitated in the capitals of the Corinthian and Composite orders.



ACHELOR, Achlere, or ASHLAR, a term of frequent occurrence in ancient contracts, parish accompts, &c., signifying masonry worked to a fine face, and set in regular courses, as distinguished from rubble.—See Ashler.

ACROTERIA [*Fr.* Acrotères, *Ital.* Acrotérie, *Ger.* Giebeljinnen,], pedestals for statues and other ornaments placed on the apex and the angles of a pediment.

ACUMINATED, finishing in a point; a term sometimes applied to the lofty roofs of Gothic buildings.

ADYTUM, the sacred place in a temple, corresponding to the *sanctum sanctorum* of the Jews, and the chancel of a Christian church.

Aestrichmaß, *Ger.* See Rubble.

AIGU, *Fr.*, pointed; Arc-aigu, pointed arch; PIGNON-AIGU, pointed gable.

AIGUILLE, *Fr.* See Pinnacle.

AISLE or AILE, Isle, Isle, Eile, Elyng, Wylyng, [*Fr.* Aile, *Ital.* Ala, *Ger.* Flügel, Seitenabteien,], the lateral divisions of a church. The word is spelt ELYNG and ELE, in the contract for

Catterick church; and ISLE in the contract for Fodringhey, or Fotheringhay church, in Dugdale's *Monasticon*.

ALA, the wing of a building, the side passages in ancient theatres, Roman houses, &c.

ALB [*Lat.* Camisia linea, *poderis*, *Fr.* Aube, *Ital.* Camice, *Ger.* Alba.] The alb was one of the robes worn during divine service by the officiating priest. It was, as its name implies, originally made of white cloth; but red and black albs are not unfrequent in inventories of sacerdotal habiliments. (Raine.) Representations of the alb, with other parts of the sacerdotal costume, are frequent on the monuments of the middle ages<sup>b</sup>.

ALCOVE [*Fr.* Aleove, *Ital.* Aleova, *Sp.* Aleoba, *Ger.* Alfoven,], part of a room separated off by pillars or pilasters, in which it is the custom in Spain, and other foreign countries, to place the bed. In England the term is generally used for the small buildings with seats in gardens.

Utan, *Ger.* See *Balcony*.

ALMERY, *Almery*, *Almberg*, *Almbray*, *Almbray*, *Ambre*, [*Lat.* Almaria, Almarius, Armarium, *Fr.* Armoire, *Ital.* Armario, *Ger.* Brodschrank.] This term is defined by Carter as "a niche or cupboard by the side of an altar, to contain the utensils belonging thereunto." This would make it appear the same as the *locker*, which is a hollow space in the thickness of the wall, with a door to it: but it is evident from many passages in ancient writers, that a more extended signification must be given to the word AMBRY, and that in the larger churches and cathedrals the Almeries were very numerous, and placed in various parts of the church, and even in the cloisters: they were frequently of wainscot, and sometimes of considerable size, answering to what we should now call closets; but the doors, and other parts that were seen, were usually richly carved with open work. In the Antient Rites of Durham frequent mention is made of the Ambries for different purposes. "Within the Frater-house door is a strong

<sup>b</sup> See p. 32.



Chapel in Chepstow Castle.

Ambrie in the stone wall, where a great Mazer, called the grace-cup, did stand, which did service to the monks every day, after grace was said, to drink in round the table.

"In that almery lay all the plate that served the whole convent in the Frater-house on festival days; and there was a fine work of carved wainscot before it, and a strong lock on the door, so that none could perceive there was any almory at all, the key-hole being made under the carved work of the wainscot."

ALMONRY, ALMONARIUM, [*Fr. Aumonerie, Ital. Ufficio di elemosiniere, Ger. Almoschauamt*], a room where alms were distributed: in monastic establishments it was generally a stone building near the church, on the north side of the quadrangle, or sometimes removed to the gate-house.

ALTAR, Auter, Auter, [*Lat. Altare, Altarium, Fr. Autel, Ital. Altare, Ger. Altar*], an elevated table, dedicated to particular ceremonies of religious worship<sup>c</sup>: they were generally of wood during the first four or five centuries of the Christian era, but the Council of Epone in France, A. D. 509, commanded that they should be of stone, and this custom gradually prevailed until the Reformation<sup>d</sup>.

In the early ages of the Christian era there was but one altar in any church, but in later times there were frequently many others besides the high altar, especially at the east end<sup>e</sup> of the aisles, each dedicated to a particular saint, as is still the custom on the continent: but high mass is celebrated at the high altar only. The other altars are used for the performance of low mass, or private masses for the souls of bene-

<sup>c</sup> Altar is a term also applied to a small portable tablet serving for the consecration of the elements, when required to be consecrated away from a proper altar in a church or chapel. It was called "superaltare," and "upper altar," and was in fact a portable altar, which might be used on all occasions and in all places where it was required. One of silver was buried in the coffin with St. Cuthbert.

<sup>d</sup> See Bingham's *Antiquities*, book viii. c. 6 and 15.

<sup>e</sup> There are instances of the chief altar not being at the east end, as at the church in the castle at Caen, which has the entrance at the east end. An altar at the west as well as the east is more frequent: this is the case at Nevers cathe-

dral, and in two churches at Falaise. Many old churches are built far from truly to the points of the compass, as at Caen and other places.

In the Basilica of Constantine, or Church of the Holy Cross, attached to the Holy Sepulchre at Jerusalem, the entrance was at the east end, and the altar near the west end, with the bishop's throne behind it, at the extremity of the apse; the ambo being placed on the south side, about half way between the east end and the altar. (See the ground-plan of this church in Mr. Newman's preface to St. Cyril.) The present church of the Holy Sepulchre at Jerusalem was built by the Normans about the year 1200.

factors: at these services it is not necessary that any congregation should be present. From the period that stone altars were introduced, it was usual to inclose the bones of the saints in it, so that in many cases it was the actual tomb of the saint; and it was always supposed to be so, some relics being considered indispensable. The tomb was often erected on the spot where his blood was shed, and the church was afterwards added to inclose and protect the tomb. It was also customary to bury the founder of the church, or the person who had built the chancel more especially, immediately in front of the altar, at the foot of the steps; and there was generally a brass inlaid in the pavement over the body.

In England the altars were universally taken down in or about the year 1559<sup>f</sup>, the second year of the reign of Elizabeth<sup>g</sup>, and

<sup>f</sup> The ancient stone altars were so carefully destroyed, either at this period or in the subsequent devastations of the puritans, that it has been frequently said there is not one to be found in England: this may be correct as regards the high altar; but a few of the private altars in the aisles, &c. have escaped: as at Bengeworth, near Evesham, (see Pl. 2.) There are stone altars also remaining in the following churches. Of the fourteenth century,—Chipping-Norton, Oxon; this consists of a slab or table supported on stone legs, and is situated in a chapel attached to the north side of the chancel (now used as a vestry); under this chapel is a vault or crypt, and over it a room which does not appear to have been used as a chapel: the whole of this building is of the same age as the chancel itself:—Warmington, Warwickshire; this consists of a slab supported on brackets, and is in a similar situation to that at Chipping-Norton:—Burford, Oxon; this is a table with legs, and in the same situation:—Shotteswell, Warwickshire; this is a slab supported on brackets, and situated in a small chapel or oratory at the west end of the north aisle, the entrance to which is a small ogee-headed doorway of very elegant proportions:—in the chapel of Broughton Castle, Oxon, a slab supported on brackets. Every one of these has a window immediately over it, mostly square-headed, but the mouldings shew them to be of the fourteenth century. At Enstone, Oxon, is one at the east end of the south aisle; this is solid, and has the Reredos-screen in a

tolerably perfect state, filling up the space between the altar and the window over it; this is of the fifteenth century. There is one in the chapel of the Pix at Westminster, which, from the ornaments of a bracket adjoining, appears to be of the time of Henry III.; the altar itself is quite plain and solid. The slabs are usually marked with small crosses in various parts. There are doubtless others, more or less perfect; the piscina and brackets which belonged to such altars, and frequently the corbels which supported the slab, remain in many churches; in fact, few Gothic churches are without some or all of these traces in the chapels, or oratories, or chantries, of which we read so frequently.

<sup>g</sup> Queen Elizabeth's "Advertisements" or "Articles" of the year 1564 require "that the Parish provide a decent table, standing on a frame, for the Communion Table." Hence it appears that by the word *table*, at the era of the English Reformation, the *slab* only was meant; any supports to this slab were not essential to the notion of the *table*, but only accidental, though this article seems to make the frame an inseparable accident. These tables may occasionally, though rarely, be met with in their original unfixed state, as in the church of Trentham, Staffordshire, and recently in that of Marden, Wils. (See an interesting letter on this subject from the Rev. D. Parsons to the Oxford Archaeological Society.) This is also the case in St. Giles's church, Oxford, Thame and Sandford, Oxfordshire, and many others.

in the following year, agreeably to the injunctions then given; and in some cases earlier, as appears from some parish accompts in Oxford still in existence. Its place was supplied by the Communion Table, which is usually of wood, and quite plain.

“ There shall be places for four auters besides the high altar.”

Contract for Fotheringhay.

“ Also the forsaide Richarde sall make with in the quere a *hegh*  
“ *auter.*”

Contract for Catterick.

“ 1547, 1st Edw. VI. Eight Tabernacles were sold out of the  
“ Church, which were for the most part over the altars. Three  
“ *Aulter Stones* then sold.

“ See in an account 1st Queen Marie, then they set up their altars  
“ again.”

St. Mary Magdalen Parish, Peshall p. 227.

“ 1551. The altars pulled down, and the painted windows, and  
“ 16s. bestowed on other (i. e.) plain glass windows that year for  
“ the church.”

St. Giles's Parish, Peshall p. 217.

“ 1560. Payde for tymber and making the communion table 6s.

“ For a carpet for the communion table 2s. 8d.

“ For mending and paving the place where the aultere stooode 2s. 8d.”

Accompts of St. Helen's, Abingdon, Archsol. vol. I.

ALTAR-SCREEN [*Fr. Arrière-dos, Ger. Altarblatt,*], the partition behind the high altar. In some churches and chapels the altar is placed against the east wall, which is sometimes ornamented with niches and sculpture, in imitation of the altar-screen, and called by the same name, as in Magdalen and New College chapels, and in St. Mary's church, Oxford. There are very beautiful altar-screens remaining in Winchester, York, and many other of our cathedrals<sup>g</sup>.

ALTAR-TOMB, a raised monument resembling an altar<sup>h</sup>.

ALTO-RELIEVO, sculptured work standing out from the back ground. See *Basso-relievo*.

ALUR, *Alura, Alure, Aloring, Walurging, Alourde, Alurde.* This word occurs six times in the contract for Catterick church, and from the context it is evidently there used for the parapet wall; but Mr. Raine considers that in strictness of speech it is more

<sup>g</sup> In the Redcliff church, Bristol, it remains perfect, as in the days of William of Worcester, but concealed by a modern altar-piece, by which the Ladye-chapel behind is also shut out from the church. The case of the Redcliff church is unfortunately far from being a singular one.

<sup>h</sup> See Plates 65 and 66.

properly applicable to the gutter, at the back of the parapet, than to the parapet itself.

"*Up the Alurs of the castle the laydes thanne stode.*"

Robert of Gloucester's Chronicle<sup>1</sup>.

AMBITUS, an enclosure; applied to a church-yard, and the space around a tomb.

AMBO [*Fr.* Tribune, Ambon, *Ital.* Tribuna, *Ger.* Læsepult,], a rostrum, any raised platform. In the earliest Christian churches there was an ambo at the east end, called also the EXEDRA. It was situated within the apse, the semicircular form of which it followed, the seats being raised on three steps one behind the other: on the highest step in the centre was the bishop's throne, which was thus directly behind and overlooking the altar: from this situation the bishop occasionally preached. "Zozimus and Socrates the historians inform us that St. Chrysostom preached from the *Ambo*, for the greater convenience of the people. St. Austin also tells us, that for the same reason he preached from the Exedra or Apsis of the church<sup>k</sup>." It appears, however, from the ground-plans of early Christian churches, given by Bingham and others, that the name of *ambo* was applied to the reading-desk, which was raised on two steps, and was sometimes situated near the west end of the choir, immediately within the entrance, sometimes on one side, as in the church of the Holy Cross at Jerusalem; in the larger churches this would obviously be the more convenient situation to preach from<sup>l</sup>.

AMBRY, *Almery*, *Ambre*. See *Almery*.

AMBULATORY, or DEAMBULATORY, [*Lat.* Ambulatio, *Fr.* Promenoir, *Ital.* Papeggio, *Ger.* Spajergang,], a place to walk in, such as cloisters, &c.: also the avenues of trees, which were a customary appendage to all monastic establishments.

<sup>1</sup> Hearne in his glossary explains this term as walks only, and derives it from *Ambulare*.

<sup>k</sup> *Archæologia*, vol. x.

<sup>l</sup> The word *ambo* is explained by Ducange as "Pulpitum, tribunal Ecclesiæ, ad quod gradibus ascenditur." (Gall. Jubé.) Durandus in his *Rationale* says, "Dicitur autem ambo—quia gradibus ambitur;" and he adds that in some churches it was placed in the middle of

the choir, with two ascents to it by steps on each side, one from the east, the other from the west. In the upper part of the ambo there were usually two steps, from the higher of which the Gospel was read, and from the lower one the Epistle. There still remain some examples of the ancient ambo in the churches of St. Clement, St. Pancratius, and St. Laurentius, at Rome.

AMPHIPROSTYLE, AMPHIPROSTYLOS, a building having a portico at each end: the third order of temples of Vitruvius.

AMPHITHEATRE, a double theatre, or very spacious building, used chiefly by the Romans to exhibit the combats of gladiators or wild beasts. The general taste of that people for these amusements is proverbial, and they appear to have constructed amphitheatres at all their principal settlements. There are still considerable remains of them in this country at Cirencester, Silchester, and Dorchester; in France at Nismes, in Langue-doc, and at Lillebonne in Normandy; and in Italy, at Pola in Istria, and the well-known Colosseum, at Rome.

ANCONES [*Fr.* Consoles, *Ital.* Cartelle, *Mensole*, *Ger.* Rragsticke,], the ornaments depending from the cornice of Ionic doorways: called also CONSOLES, and TRUSSES.

ANDIRONS, AUNDIRONS, HANDIRONS, a term of frequent occurrence in old inventories, &c. for the Fire-dogs: they are generally enumerated as a 'pair of andirons,' but occasionally only one is mentioned. In the hall at Penshurst, Kent, the hearth still remains in the middle of the room, and there stands on it *one* large fire-dog, consisting of an upright standard at each end, and a bar between, and not as a common fire-dog, with one standard only<sup>m</sup>.



IACH.

her andirons

(I had forgot them) were two winking Cupids  
Of silver, each on one foot standing, nicely  
Depending on their brands.

Shakspeare, *Cymbeline*, Act ii. scene iv.

<sup>m</sup> This word occurs in the inventories of the priory of Finchale: 1360. "In Coquina, j andirne." 1397. "In Aula, ij aundhyryns." "In Coquina, j aundhyryns." 1411. "In Aula, ij hawndyryns." 1465. "In Aula, ij hawndyryns." The following also occurs in 1360: "Item in Torali, unum magnum chemene pro

torali de novo factum;" and in 1465, in the "Domus ustrina, j chymna de ferro." It is not usual to find the iron chimney mentioned at so early a period; but during the 16th century this is constantly noticed, and not the andirons; whence it may be concluded, either that the latter word had superseded the former, or, which seems more probable, that a change

ANDRON [*Fr.* Passage, *Ital.* Andito, *Ger.* Durchgang], a passage between two houses: an open space or court.

ANDRONITIS [*Fr.* Appartement pour les hommes, *Ital.* Abitazioni per gli uomini, *Ger.* Männerwohnung], an apartment, cloister, or gallery, assigned to the male part of a monastic establishment.

ANNULET [*Fr.* Armelet, *Ital.* Armilla, Cimbia, *Sp.* Armellas, *Ger.* Ringelhahn], the ring or fillet which encircles the lower part of the echinus or ovoli of a Grecian Doric capital<sup>n</sup>.



ANTE [*Fr.* Antes, Pilastres, *Ital.* Pilastri nell'estremità delle mure, *Ger.* Anten], a species of pilasters used in Greek and Roman architecture to terminate the pteromata or side-walls of temples, when they are prolonged beyond the face of the end-walls. The first order of temples, according to Vitruvius, is called "IN ANTIS," because the pronaos or porch in front of the cell is formed by the projection of the pteromata terminated by antae, with two columns between them.



ANTEFIXE, or ANTEFIXES, [*Fr.* Antefixes, *Ital.* Antefisse, *Ger.* Börsfester], ornamented tiles placed on the top of the cornice or eaves, as on the Temple of the Winds, generally of *terra cotta*, and ornamented with a mask, honeysuckle, or other decoration moulded on them: they are sometimes of marble.

ANTEPAGMENTA, the dressings or architrave of a doorway. This term does not include the frame of the door which is of wood, but only the stone decorations, or stucco, when that material is used.

ANTERIDES, buttresses; a term used by Vitruvius.

ANTI-CHAPEL, the outer part of a chapel, usually running north and south across the west end of the chapel.

APODYTERIUM, the undressing room or anti-room to a bath in Roman villas, &c.

APOPHYGE, APOTHESIS, APOPHYSIS, [*Fr.* Congé, *Ital.* Listello,

had taken place in the furniture of the fire. The term iron chimney appears to include the cast-iron back which is still frequently found of the 17th century in old farm-houses.

<sup>n</sup> See Plate 20.

*Ger. Der Auflauf, and der Ablauf,], the small curvature given to the top and bottom of the shaft of a column, where it expands to meet the edge of the fillet above the torus of the base, and beneath the astragal under the capital. It is also called the *scape* of a column.*

*APPUI, Fr.* See *Buttress*.

**APSE, APSIS, [Lat. Apsis, Exedra, Fr. Chevet, Rond-point, Ital. Il fondo rotondo, Ger. Rond,], the semi-circular or octagonal termination to the choir or aisles of a church<sup>o</sup>. This form is almost universally adopted in Germany and in France. A similar termination is sometimes given to the transepts and nave, and is also so called. There are many examples of churches with semi-circular apses at the east end in different parts of England, chiefly in the Norman style, and many more in which the form has evidently been altered at a subsequent period; so that it may almost be concluded that this was the prevalent form in the Norman style. In several cases the crypts beneath have retained the form when the superstructure has been altered.**

The same name may also be fairly applied to all semicircular or polygonal recesses or chapels for altars, whether at the sides of the transepts, nave, or choir, or aisles, or at the west end. Apses are common on the eastern sides of the transepts<sup>p</sup>.

*APTERAL* temple,—without columns on the sides.

**AQUEDUCT**, an artificial channel for conveying water from one place to another, generally raised on arches. The Roman aqueducts rank amongst their noblest designs and greatest works.

<sup>o</sup> See Plates 2 and 3.

<sup>p</sup> One end of the transept of Soissons cathedral is semi-circular: the nave of Nevers cathedral has an apse at the west end; so also have two churches at Falaise: a church at Angers has both sides occupied by a series of semi-circular apses. The churches near the Rhine are remarkable from the universal prevalence of this form, which also prevails very generally throughout Germany.

The following examples of apsidal churches have been noticed in England, and there are probably others.

*Berkshire* .. Padworth, Finchamstead, Remenham.

*Derbyshire* .. Stretley.

*Essex* ..... Great Maplestead, Little Maplestead, East Ham.

*Gloucestershire* Tewkesbury Abbey, Crypt of Gloucester Cathedral.

*Hampshire* .... Nately, Romsey, Easton.

*Herefordshire* .. Kilpeck.

*Hertfordshire* .. Benger.

*Kent* ..... Sutton(near Dover), Chapel of St. Bartholomew, Rochester, Canterbury Cathedral.

*Middlesex* .... Westminster Abbey.

*Norfolk* ..... Heckingham, South Runetton, Gillingham.

*Northamptonshire* Peterborough Cathedral.

*Oxfordshire* ... Checkendon, Woodcote.

*Suffolk* ..... Fritton.

ARABESQUE [*Ger. Arabeske*], a species of ornament used for enriching flat surfaces, either painted or carved in low-relief: it was much used by the Arabs, and by the Saracens or Moors in Spain; their religion forbidding the representation of animals, they employed plants and trees, and with stalks, stems, tendrils, flowers, and fruit, produced an endless variety of forms and combinations. Hence fanciful combinations of natural objects to form the continuous ornament of a flat surface came to be called Arabesque, though differing so widely from the Arabian or Mohammedan compositions as to be filled with representations of animals of every variety, and with combinations of plants and animals, as well as combinations of animal forms almost equally discordant with nature. The name has become so general as to be applied to the fanciful enrichments found on the walls of Herculaneum and Pompeii, and on the monuments of Egypt.

The most celebrated Arabesques of modern times are those of Raphael in the Vatican: this kind of ornament was much used in the domestic architecture of this country in the 16th and 17th centuries, and is frequent in monuments of the same period, particularly of the time of James I. Arabesque ornament in sculpture, if not kept very low in relief, is apt to become grotesque.

ARABIAN ARCHITECTURE, is called also Saracenic and Moorish, and may be called Mahomedan: it owes its birth to that religion, and became the predominating form of building wherever the followers of its tenets have extended their power and arms. It is a fanciful and interesting style, comprising Egyptian, Grecian, and Roman details, with the light fantastic lattice-work of the Persians, all, however, blended with taste as well as skill; and the borrowed forms are so adapted and reduced, as perfectly to harmonize with those qualities of grace and elegance which peculiarly distinguish the style. The walls are usually covered with rich mosaic work. The columns are remarkable for extraordinary lightness and variety of form, by



no means deficient in beauty, and generally support low arcades. The shafts are short and slender; the capitals sometimes partake of the Greek character, but are oftener of fanciful and singular, though rich and elegant design. The arches are of three sorts, the crescent, the round, and the pointed: the last is supposed by many persons to be an invention of the Arabs, suggested by some of the complicated forms of Oriental lattice work: it is found in the most ancient Arabian remains at Caubul and Ispahan, amongst the interesting Mahomedan monuments of the tenth century at Cairo, and in numerous other ancient buildings of this style in Spain and Sicily, as well as in more eastern countries<sup>p</sup>. The earliest Saracenic buildings of which the date is accurately known, are to be found in Cairo. The Nilometer was rebuilt where it now stands, and as it now appears, in 859. The mosque of Teyloun was built in 879, and the mosque of Hakem in 1003. The date was recorded in Cufic descriptions, still existing on the walls of the buildings, and in all these buildings the pointed arch appears<sup>q</sup>. Care must be taken, however, to distinguish between the pointed arch and the pointed *style*, which it has been too much the custom to consider as identical, whereas in fact they are perfectly distinct; and although the Arabian architects made use of the pointed arch from a very early period, they never attained the Vertical principle, which is the true characteristic of Gothic architecture; the horizontal line continued to be preserved in their buildings down even to the latest period. Even in Sicily, where the buildings were erected by Greek and Saracenic workmen, under the direction of Norman architects, the true principle of Gothic architecture is not found.

ARAEOSTYLE, [Fr. à colonnes rares, Ital. a colonni distanti, Ger. Fernsäulig,], a term applied to a portico, the columns of which are four diameters apart: the fourth order of temples, according to Vitruvius. This columnar arrangement is suited to the Tuscan order only.

<sup>p</sup> See Plate 3.

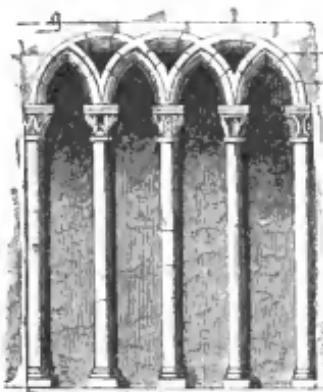
<sup>q</sup> See Knight's Normans in Sicily, and Wilkinson's Travels in Egypt.

ARCADE [*Lat.* *Pilatum*, *Fr.* *Arcade*, *Ital.* and *Sp.* *Arcada*, *Ger.* *Bogengang*, *Bogenstellungen*], a series of arches, supported by columns or piers, either open or closed with masonry: they were very frequently used for the decoration of the walls of churches, both on the exterior and interior: on buildings in the Norman style, of the twelfth century, we frequently find them consisting of circular arches intersecting each other, from which Dr. Milner supposed the pointed arch to have had its origin<sup>r</sup>.

ARCH, [*Lat.* *Fornicatio*, *Fr.* *Arc*, *Arche*, *Ital.* and *Sp.* *Arco*, *Ger.* *Bogen*] a construction of bricks, stones, or other materials, by which the weight over an opening is thrown upon the lateral abutments. It has been usually considered that the arch was not known either to the ancient Egyptians, or to the Greeks; but Mr. Wilkinson, who appears to have examined the subject with considerable care, and has had better opportunities than most others, has arrived at a different conclusion<sup>s</sup>. The different modes of applying the arch employed by the Romans during what are called the Classic ages, form a very important

<sup>r</sup> See Plates 8, 9, 10.

<sup>s</sup> "An opinion, admitted by the generality of the learned world, gains force by want of contradiction, till at length it passes into fact. Such has been the case with the antiquity of the arch, which, to the surprise of every one who has attentively considered ancient remains, has been confined to the era of Augustus. Without stopping to mention one of stone of the time of Psamaticus II. (B.C. 600), or the probability of its being employed in the houses of the Egyptians from the earliest times, owing to the small quantity of wood growing in that country, and in roofing the chambers of crude brick pyramids, I proceed to facts, which require neither argument to support nor allow prejudice to refute them. I had long felt persuaded that the greater

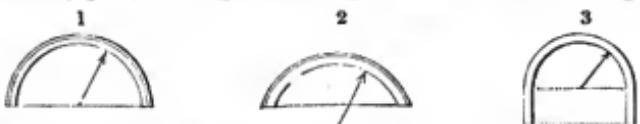


Christ Church, Oxford.

part of the crude brick vaults in the western tombs of Thebes were at least coeval with the 18th dynasty, but had never been fortunate enough to find proofs to support my conjecture, till chance threw in my way a tomb, vaulted in the usual manner, with an arched doorway of the same materials, stuccoed, and bearing in every part the fresco paintings and name of Amunoph I. (B.C. 1540). Innumerable vaults and arches exist in Thebes, of early date, but unfortunately none with the names of kings remaining on them. The style of the paintings in the crude brick pyramids evince at once that they belong either to the end of the last mentioned, or the beginning of the 17th dynasty."—(Wilkinson's Egypt.)

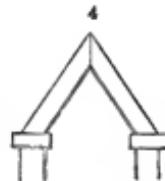
point in the history of architecture, and one which has not been sufficiently attended to<sup>t</sup>.

Arches are of various forms and denominations; the most common is the round-headed arch, (*Fr. arc, plein cintré*,) introduced by the Romans, and generally used until the latter part of the 12th century: this may be divided into the semi-circular, (fig. 1.) the segmental, (fig. 2.) and the stilted, (fig. 3.)



these three forms are all found abundantly in the Romanesque and Norman styles, the third generally in the later period of the Norman style.

The triangular arch, or, more correctly, the straight-sided pointed arch, (fig. 4.) is not a common form, and when constructed in a particular manner has been supposed to indicate an early date; but it is found occasionally of all dates<sup>u</sup>.



<sup>t</sup> In Roman architecture at first the arch was used quite independent of the columns and their entablature, springing from an impost behind the column, and not reaching high enough to interfere with the entablature, the impost being a few plain mouldings something in the nature of a cornice, and with no resemblance whatever to a capital. At a subsequent period this application of the arch was departed from. At the Arch of Hadrian at Athens the arch is still in the same relative position in regard to the columns, but the impost is made into a positive and very rich capital, and the jamb converted into a pier or pilaster with a separate base; the arch also itself rises so high as to cut into the architrave of the entablature. At the Aqueduct of Hadrian at Athens the arch springs from the architrave of the columns. In short, the arch, from being at first quite independent of and subordinate to the column and entablature, gradually encroached upon them, and finally usurped the place of the latter altogether, and sprung at once from the capital, as in Gothic architecture.

<sup>u</sup> It occurs at Barnack, and Barton on

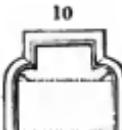
the Humber, in what is supposed to be Saxon work, and in the convent of Lorsch in Germany, said by Möller to be of the eighth century, but having more the appearance of Roman work. It occurs also in Norwich cathedral, Haddiscoe church, Norfolk, Herringfleet church, Suffolk, in undoubtedly Norman work, and in St. Ethelbert's tower, formerly at Canterbury. At Kirkstall Abbey is an opening in a wall with an arch of this form without mouldings. In Hereford cathedral there are several arches of this form, which are clearly of the 13th century, with the characteristic tooth ornament. The ventilating apertures in the gables of Merton college chapel have arches of this form: at Hagley church is a piscina of the Decorated style under an arch of this form.

It should be observed that the form of the arch is so often dictated by convenience, arising from the situation, that it is never a safe guide in judging of the age of a building: even round-headed arches were occasionally used at all periods, during the prevalence of the pointed style, in any particular situation which rendered this form more convenient.

The horse-shoe arch is of three descriptions,—the Moorish, in which the curve is continued, (fig. 5.) the common horse-shoe, (fig. 6.) which resembles the stilted round arch, (fig. 3.) but that the stilts are inclined inwards, instead of being perpendicular, but this may frequently arise from settlement; these are found occasionally in the Late Norman or Transition buildings of the twelfth century; both these may be considered as varieties of the round-headed arch. The third variety of the horse-shoe arch is pointed (fig. 7.); this is sometimes found in Gothic architecture, but is principally confined to Moorish examples.



Trefoiled arches (figs. 8, 9, and 14.) occur frequently in the Early English style, but generally over niches, or small openings. It is observed by Mr. Willis, that the variety (fig. 9.) is the Saracenic mode of treating foiled arches. Another variety, with a square or flat top, called the square-headed trefoil, (fig. 10.) frequently occurs in the 13th and 14th centuries, and sometimes in the 15th.<sup>2</sup>



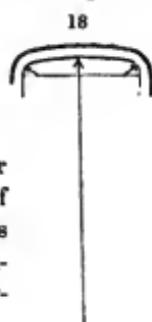
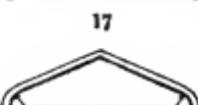
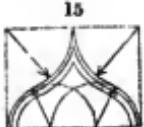
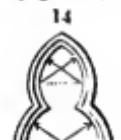
The pointed arch (*Fr. arc aigu, Ital. arco acuto, Ger. Spitzbogen,*) may be conveniently divided into several distinct varieties: the obtusely-pointed or drop arch (fig. 11.), which we so



<sup>2</sup> It occurs over a small door in the belfry of Winchester cathedral in late Norman work; and at Elkstone, Gloucestershire; in Westminster Abbey, Salisbury cathedral, and frequently in the

thirteenth century, both in this country, and on the continent, usually over small openings, and frequently cut out of a single stone, but not always so.

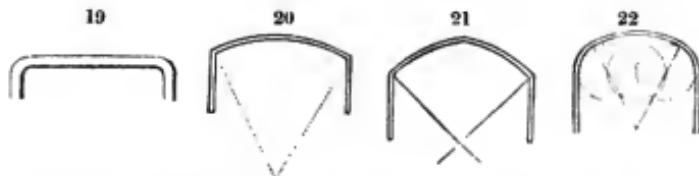
frequently find combined with all the other features of Norman architecture in the latter part of the 12th century, is probably the earliest, though it is also commonly used in buildings of later date. The acutely-pointed, or lancet, (fig. 12.) is found generally in the 13th century, but frequently also in the 14th, and sometimes at a later period. The equilateral (fig. 13.) is considered as the best proportioned pointed arch, and is commonly found in the Early English and Decorated styles. The pointed trefoil (fig. 14.) is chiefly used during the Early English period, usually over doors, niches, or ornamented panels, and small spaces. It occurs in Rochester cathedral early in the 13th century. The ogee (fig. 15.) was also introduced early in the 14th century, and continued to be used occasionally till the close of the fifteenth<sup>b</sup>. The four-centred arch (fig. 16.) was introduced soon after the middle of the 15th century<sup>c</sup>, and was generally prevalent from that time till the expiration of Gothic architecture. In the time of Henry VIII. we frequently find the sides of this arch so flattened as to become nearly straight lines, with a slight curve at the junction with the impost, (fig. 17.) Soon after this the round arch was again introduced, and square-headed openings were commonly used. In the period



corresponding to our Late Perpendicular or Tudor era, we find on the continent several varieties of arches which are very rarely met with in this country—the three-centred, (fig. 18.) and a horizontal line arched at the ends, (fig. 19.)—the segment (fig. 20.) and the pointed segment (fig. 21.)—the ellipse (fig. 22.)

<sup>b</sup> This form is often found over Decorated tombs of a large size. A church at Nancy has the door-arch of this shape, but this is a singular instance.

<sup>c</sup> It was used in some cases, not as a fashion, but for convenience, in the 14th century, as at Glastonbury Abbey Barn, and Wardour Castle.



There are also pointed arches formed by parabolic curves, and from three centres, but they are only to be distinguished from common four-centred arches by a *very* practised eye, and they are hardly worth particularizing<sup>d</sup>. The *cinquefoil*, (fig. 23.) and *multifoil*, (fig. 24.) are also considered by Mr. Willis as forms of the arch, but are found only in decoration, and chiefly in windows: he also enumerates some other varieties, but they appear to be confined to the Italian Gothic.



ARCH OF CONSTRUCTION. See *Discharging Arch*.

ARCH-BUTTRESS, or FLYING-BUTTRESS, [Fr. *Arc-boutant*,] a boldly projecting buttress, with an opening under it, forming an arch; frequently springing over the roof of an aisle, abutting against the wall of the clerestory, and supporting the roof of the nave: also sometimes applied to the support of a spire, and in other situations. Flying-buttresses were first used in the 13th century.

“A cors of stone, with an arch buttant.”

William of Worcester's Itinerary.

“And either of the said isles shall have six mighty arches butting  
“on either side of the clere-story.”

Contract for Fotheringhay Church.

<sup>d</sup> There is also what is called a flat arch, formed of several stones dovetailed together: this is used in early times, and is frequently put together with considerable ingenuity. At Conisburg in Yorkshire the fireplaces have flat arches, the stones of which are cut of a particular form (see Plate 40.), which is not an uncommon mode, and one which occurs also in segmental arches in Normandy: the arch over the opening of the great

west door of Rochester cathedral is formed of stones cut in a different form, somewhat like the fireplace in Edlingham Castle (Plate 41.); and this is also used in segmental arches in Normandy. The fireplaces in the bishop of Soissons' palace (a ruin) at Septmonces have flat arches on the same principle, but the joints of the stones of some of them are much more complicated.

ARCHITRAVE [*Lat.* *Supercilium, Trabes, Fr.* *Architrave, Ital.* *Architrave, Ger.* *Unterbalken, Hauptbalken,*], the lowest member of the entablature, resting immediately on the abacus of the capital: also the ornamental moulding running round the exterior curve of an arch: and hence applied to the mouldings round the openings of doors or windows.

ARCHIVOLT, *Archibault*, [*Fr.* *Archivolt, Douelle, Ital.* *Archivolo, Ger.* *Schurbogen,*], the interior curve of an arch, from impost to impost. The archivolt is sometimes quite plain, with square edges, in which case the term *soffit* is applicable to the flat under-surface of the arch: this is generally used in the Roman, and debased Roman, or Romanesque style, including those buildings which in this country are considered as Saxon, and in very early Norman examples, as the White Chapel in the Tower of London, &c.: in the less early specimens of Norman work it usually has the edges chamfered off. In late Norman, and in the Gothic styles, it is also frequently divided into two or three parts, with a bold projection to each, which may be considered as “a number of concentric arch-ways placed “within and behind each other:” and in this view Mr. Willis calls the whole “a compound arch:” such arches are usually called RECESSED ARCHES, and when there are two divisions, the arch is said to be doubly recessed; or it may be trebly or more often recessed, but this is rarely the case. Each of these divisions may either be left plain, with square edges, or have the edges chamfered, or be ornamented with its separate set of mouldings, varying with each change of style: in the later styles the divisions are not always so distinct, but appear more like a succession of mouldings arranged on a slanting surface.

ARDOISES, *Fr.* See *Slates.*

ARENA [*Fr.* *Arène, Ital.* and *Sp.* *Arena, Ger.* *Kampfplatz,*], the grand area or floor of an amphitheatre: sometimes applied to the amphitheatre itself; also to the body of a church.

ARMARIUM, ALMARIUM. See *Almery.*

ARRIS, the sharp edge or angle in which two sides or surfaces meet.

ASHLAR, *Achelor, Ashler, Aschelere, Aslure, Astler, Achlere, Estlar*, [*Fr.* *Pierre-de-taille, Ital.* *Pietro quadrati,*] hewn stone

used for the facings of walls. "Clene hewen Ashler" is frequently specified in ancient contracts for building, in contradistinction to unhewn stone.

"A course of Aschelere."

Contract for Catterick Church.

"With clene hewen Ashlar altogether in the outer side, and all the  
"inner side of rough stone, except the bench tables," &c.

Contract for Fotheringhay Church.

"There is Achlers redie hewen, and other fitting stuff redie gotten  
"in the Quarrel, that nigh hand will fynyshe the said four  
"towrs being bulwarks, or at the lest will fynyshe thre of  
"them."

State of Norham Castle in the time of Henry VIII. *Archæol.* vol. 17.

ASPERGIUM, the stoup, or holy water basin. In the accounts of All Souls' college, Oxford, in 1458, there is a charge, "pro "lapidibus ad aspersorium in introitu ecclesie;" the remains of which may still be seen. It appears from the will of T. Beaufort, duke of Exeter 1426, that the name of Aspersorium was applied not only to the stoup itself, but also to the *sprinkle* which was placed in it. See *Stoup*.

ASERES, spars, or perhaps, occasionally, laths of wood for the roof of a building. *Asser* has been generally considered to be the name of a *board*, but the two are evidently distinct things. (Raine.)

"Et solvit pro M M M asseribus emptis de Johanne Barlay de Chopp-  
"well, unacum cariagio, xxvij<sup>s</sup>."

ASERI, a name sometimes applied to dentels.

ASTRAGAL [Fr. Astragale, Ital. Astragala, Ger. Reif um eine Säule,], a small semi-circular moulding or bead, either encircling a column, or in other situations.

ASTICCIUOLI, Ital. See *Transtra*.

ATLANTES, male figures used in the place of columns, to support entablatures, &c.: so called by the Greeks, but by the Romans, Telamones.

ATRIUM [Fr. Cour, Ital. Cortile, Ger. Der Hof,], the hall or principal apartment in the houses of the ancients, usually entered by a short passage direct from the principal outer door, with the other apartments arranged around and beyond it.

Atria were occasionally entirely covered, but were generally left open in the middle, with the roof sloping inwards so as to throw the water into a basin or reservoir formed in the floor to receive it. This was the most common form, but sometimes the roof was made to slope outwards so as to throw the water away from the centre. They were called by different names, according to the arrangement of the roof, and the number of columns to support it. The Atrium is supposed to be the same as the Cavaedium. This term is also applied by the middle-age writers to the Galilee, or great western porch of a church.

ATTIC [*Fr.* Attique, *Ital.* Attico, *Ger.* Attisch], a low story above an entablature, or above a cornice, which limits the height of the main part of an elevation: it is chiefly used in the Roman and Italian styles.

AUDITORIUM [*Fr.* Auditoire, *Ital.* Auditorio, *Ger.* Hörsaal], the nave or body of the church, where the people assemble to hear sermons.

AVENUE, a long narrow passage from one part of a building to another.

BACKS, in carpentry, the principal rafters of a roof. See *Roof*.

BADIGEON, *Fr.*, Lime-wash, including white-wash, yellow-wash, stone-wash, brown-wash, black-wash, &c.

BADIGEONAGE, *Fr.*, Plaster-work. See *Pargetting*.

BAILEY, BAIL, [*Lat.* Ballium, *Fr.* Baille.] This was a name given to the courts of a castle formed by the spaces between the circuits of walls or defences which surrounded the keep: sometimes there were two or three of these courts between the outer wall and the keep, divided from each other by embattled walls. The name is frequently retained long after the castle itself has disappeared; as the old Bailey in London, the Bailey in Oxford.

BALCONY [*Fr.* Balcon, *Ital.* Balcon, *Ger.* Balkon, *Öster.* Gölztr.], a projecting gallery in front of a window, supported by consoles, brackets, cantelivers, or pillars, frequently surrounded by a balustrade.

BALDACCHINO, *Ital.* See *Canopy*.

BALISTRARIA, ARBALESTINA, ARBALISTERIA, a cruciform aperture in the walls of a fortress, through which cross-bowmen discharged their arrows: also the room wherein the *balistre*, or cross-bows, were deposited. Also a turret, in which an archer was stationed, projecting from the parapet, or from the face of the building. These turrets are extremely common in many parts of the Continent, not only in fortresses, but at the angles of houses in the streets of a town, and in other situations, where the turbulence of the times had rendered them a necessary precaution. They are also common in the border countries of England and Scotland, and are commonly called Bar-tizan.

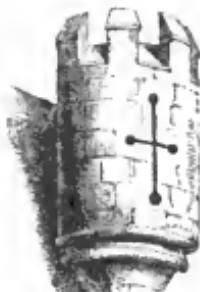
Balten, *Ger.* See *Beam*.

BALL-FLOWER, an ornament resembling a ball placed in a circular flower, the three petals of which form a cup round it: this ornament is usually found inserted in a hollow moulding, and is generally characteristic of the Decorated style of the 14th century; but it sometimes occurs, though rarely, in buildings of the 13th century, or Early English style, as in the west front of Salisbury cathedral, where it is mixed with the tooth-ornament: it is however rarely found until very late in that style. It is the prevailing ornament at Hereford, in the south aisle of Gloucester, and the west end of Grantham; in all these instances in pure Decorated work.

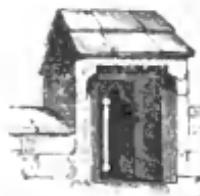
BALNEUM, a term applied to a set of private baths among the antients, as *thermae* was to the public.

BALUSTER [*Lat.* *Columella*, *Fr.* *Ballustre*, *Ital.* *Balaustro*, *Ger.* *Gedänder*], corruptly *banister*, a small pillar usually made circular, and swelling towards the bottom, commonly used in a balustrade.

BALUSTRADE [*Lat.* *Pluteum*, *Fr.* *Balustrade*, *Ital.* *Balastrata*, *Ger.* *Brusthne*, *Balustrade*], a range of small balusters supporting a coping or cornice, and forming a parapet or enclosure.



York, exterior.



York, interior.



BAND [*Lat.* *Fascia*, *Fr.* *Bande*, *Ital.* and *Sp.* *Benda*, *Ger.* *Leiste*], a low, flat, or square moulding: also the round moulding, or suit of mouldings, which encircles the middle of the shaft in the Early English style. This term is also used for the tablet or stringcourse round a tower, or other part of a building, as a band of quatrefoils or other ornaments.

BANDELETTE, *Fr.* [*Lat.* *Tænia*, *Ital.* *Fasciuola*, *Ger.* *Stickeleiste*], a diminutive of the foregoing.

BAPTISTERY, sometimes a separate building, sometimes the part of a church in which baptism was performed by immersion: or merely the shrine to contain the font; as at Luton, Bedfordshire.

BAPTISTERIUM is the Latin name for the cold water bath found under the portico in some one of the open courts of the private houses of the Romans.

BARRICAN, *Barbacan*, [*Fr.* *Barbacane*, *Ital.* *Barbacane*,] a kind of watch-tower: also an advanced work before the gate of a castle or fortified town; or any out-work at a short distance from the main works, as at York. Mr. Planché considers that this term was also used for a projection over the crenelles or openings in a battlemented parapet, for the protection of the archers<sup>e</sup>.

BARDEAU, *Fr.* See *Shingle*.

BARES, those parts of an image which represent the bare flesh.

"To make the images, and hands and all other *bares* of the said

"images, in most quick and fair wise."

Contract for the Monument of Richard Beauchamp, Earl of Warwick.

BARGE-BOARD, BERGE-BOARD, VERGE-BOARD, or PARGE-BOARD, a board fixed to the ends of the gables of timber houses, to hide the ends of the projecting timbers of the roof, and throw off the wet: generally richly carved, and very ornamental. We occasionally find them of the 14th century: those of the 15th and 16th are not uncommon. See *Gable*.

BARTIZAN, *Bartizane*, the small overhanging turrets which project from the angles on the top of a square tower, or from the parapet or other parts of a building. See *Balistraria*.

<sup>e</sup> It was the badge of Anthony, bastard of Burgundy. See an interesting letter on this subject by Mr. Planché, in the Gentleman's Magazine for March, 1839.

BASE [*Lat.* Basis, *Spiræ*, *Fr.* Base, *Ital.* Base, *Sp.* Basa, *Ger.* Basis, *Geßfuß*], the lower part of a pillar, wall, &c.; the division of a column below the shaft, and on which it stands: it is divided into the *plinth* and *mouldings*. The Grecian Doric columns have no bases: the Tuscan base is half a diameter in height, and consists of a single plain torus: the proper base of the Roman Doric consists of one torus and an astragal; but in some instances a plinth and simple fillet is used; in others the attic base, consisting of a plinth, lower torus, scotia, and upper torus, with fillets between them: the bases used in the Ionic order are very various, but the attic base is very often used, and, with an astragal added above the upper torus, forms a beautiful and appropriate base for this order: the base most used for the Corinthian order consists of two tori and two scotiae, divided by two astragals; but the attic base, and several other varieties, also occur: the base of the Composite order differs very little from the Corinthian<sup>1</sup>.

In the Norman style several varieties of bases are used, according as the pillar is square, octagonal, or round: when round, they generally bear a considerable resemblance to the Roman Doric, or Tuscan; the plinth is large and massive, sometimes double, resembling two steps with the edge of the lower sloped off; on the angles of the plinth there are frequently ornaments resembling tongues, as at Rochester and Stockbury<sup>2</sup>, sometimes of other forms, as in the crypt of St. Peter's, Oxford.

In the Early English style the bases are frequently near approaches to the Grecian Attic base, as at Paul's Cray; the reversed ogee is also sometimes employed: it is still frequently placed on a square plinth.

In the Decorated style the bases mostly consist of the reversed ogee, but other mouldings are often added, and the ogee made in faces: the plinth is no longer square, but follows the form of the pillar, whether round, octagon, or diamond shaped.

In the Perpendicular style the bases have generally many mouldings, repetitions of ogives are mostly used, intermixed with hollows or straight slopes: they are usually stilted, that is, placed at some distance from the ground, as at Piddleton, and St. Mary's, Oxford.

See Plate 11.

¶ Plate 12.

BASEMENT, [*Fr.* Soubasement, *Ital.* Basamento,] the lower story or floor of a building. In ordinary houses the lower story is not called a basement unless partly below the surface of the ground. In larger buildings, in which an architectural arrangement is introduced, the lower story, even if above the ground, is called a basement, if in the composition it serves as a pedestal or substructure for the main order of the architecture. The word appears to be sometimes used to signify a Stylobate, or almost any sort of substructure.

BASE-MOULDINGS, projecting mouldings placed above the plinth of a building.



BASE-COURT [*Fr.* Basse-cour], the stable-yard, or servants' court, distinguished from the principal quadrangle, or *court of lodgings*.

" Into the base-courte she dyd me then lede." S. Hawes.

BASILICA, [*Fr.* Basilique, *Ital.* and *Sp.* Basilica,] the name applied by the Romans to their public halls, either of justice, of exchange, or other business. Many of these buildings were afterwards converted into Christian churches; and their ground-plan was generally followed in all the early churches, which also long retained the name.

BASSO-RELIEVO, sculptured work projecting less than half its proper proportion from a flat surface: when full half it is called Mezzo-relievo; when nearly detached from the back ground, Alto-relievo.

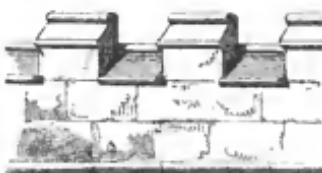
BASTILE, a fortress used for securing prisoners. They were numerous in England under the dominion of the Normans.

BASTION, a rampart or bulwark projecting from the face of a fortification.

BASTONE, *Ital.* See *Torus*.

BATTER, a term applied to walls built out of the upright, or gently sloping inwards; for example, the towers of the Castle, and of St. Peter's church, Oxford, both *batter*, that is, they are smaller at the top than at the bottom, the walls all leaning inwards. Wharf walls, and walls built to support embankments and fortifications, generally batter.

BATTLEMENTS, *Emballancement*, BATELING, [*Lat. Pinnae, Fr. Crènaux, Ital. Merli, Ger. Binnen,*], a notched or indented parapet, sometimes panelled, or pierced, or divided into openings, called embrasures: originally military, but afterwards used freely in ecclesiastical work, both on parapets, and as an ornament on the transoms of windows, &c. See *Parapet*.



St. Mary's, Beverley.

“With a square embattailment therupon.”

“To the full hight of the highest of the fynials and *bataylment* of  
“the seyd body.” Contract for Fotheringhay Church.

BAY [*Fr. Baye, Ital. Baia, Ger. Bai, Abtheilung*], the quadrangular space between the principal divisions of a groined roof, over which a pair of diagonal ribs extend, resting on the four angles: this term is also used for the horizontal space between two principal beams of a timber roof; and for the division of a building comprised between two buttresses. Also the part of a window included between the mullions, often called a *day*, or *light*. Mr. Whewell uses the term “compartment” instead of *bay*.

BAY-WINDOW [*Ger. Bogenfenster*], a projecting window, rising from the ground or basement, in a semi-octagon, semi-hexagon, or polygonal form, but always straight-sided: a bow-window is always a segment of a circle; an oriel window is supported on a kind of bracket, and is usually on the first floor, most frequently over a gateway. These distinctions are little attended to in practice; the terms are commonly used as synonymous even by authors of reputation, and usually careful in their expressions. Some of these windows, in pure Gothic times, were rectangular projections, and some in Elizabethan times, or earlier, are circular, as at Thornbury Castle.

“With bay-windows, goodly as may be thought.”

Chancer's Poem of the Assemblè of Ladies.

“Domus presbyterorum cum 4 Baywyndowes de frestone.”

William of Worcester, p. 196.

BEAD, a small round moulding in Grecian architecture<sup>f</sup>: this is sometimes cut to represent a row of beads, and is called by the same name.

BEAM, [Lat. Tignum, Fr. Poutre, Ital. Trave, Ger. Balken.] In carpentry it has various names, according to the situation, and whether it performs the office of a tie or straining-piece, in a truss, or framework; a beam acting as a tie, of which description is always the lowest, is called a *tie* or *tye-beam*, or *binding-beam*; a beam extending above the *tie-beam*, between a pair of principal rafters, is called a *collar-beam*, or simply a *collar*, or *straining-beam*; when a beam terminates the upper part of a truss it is called a *camber-beam*: beams placed above the *tie-beam*, between a pair of posts, are called *straining-beams*. See *Roof*.

“ And every byndyng beme yn thiknesse ix. ynch.”

Indenture at Salisbury, 1445.

BED-MOULD, that part of a cornice which is below the corona.

Belcuchtung, Ger. See *Window*.

BELFRY [Fr. Beffroi, Ital. Campanile, Ger. Glockenturm], a bell-tower, or campanile; sometimes detached from the church, as at Evesham, Berkeley, &c. &c. This term is also sometimes applied to the ringers' room, or that from which the bells are rung, sometimes to the bell-room, or that in which the bells are hung.

BELL, [Fr. Vase, Ital. Campana,] the body of a Corinthian or Composite capital, supposing the foliage stripped off; applied also to the Early English, and other capitals which in any degree partake of the same form.

BELL-GABLE, or BELL-TURRETS; in small churches and chapels of various periods of Gothic architecture, we frequently find a kind of turret placed on the point of a gable at the west end, carrying a bell, or sometimes two bells, as at Glastonbury, or even three, as at Radipole, near Weymouth. This must not be confounded with the sancte-bell turret, which, in larger churches, was placed on the gable at the east end of the nave,

<sup>f</sup> Plate 52, fig. 9.

<sup>g</sup> See Plate 89.



immediately over the roodloft; this is usually much smaller, and was intended for quite a different purpose, namely, to contain the small tinkling bell which gave notice of the elevation of the Host; whereas the bell-turret served to suspend a much larger bell, for summoning the congregation to assemble.

BELT. See *Stringcourse*.

BEMA, the sanctuary, or chancel of a church. See *Chancel*.

BELVEDERE, a room built above the roof of an edifice, for the purpose of viewing the surrounding country.

BENCH-TABLE [*Fr.* Banc, *Ital.* Banco, *Ger.* *Bent*], the low stone bench or seat round the walls and pillars in many churches.

BENETIER, [*Ital.* Benatura]. See *Stoup*.

BERYL, a precious stone: Mr. Dallaway supposes it to have been agate, or cornelian.

“The flort was pabed with berall clarified.”

S. Hawes’s Tower of Doctrine, in Percy’s Reliques.

“All was of stone of beryll.  
Both the castile and the towore,  
And eke the halle and every bowres,  
Without pieces or joinings.”

Chancery.

BEVEL, beveled off, sloped off. See *Chamfer*.

BILD, *Ger.* See *Image*.

BILECTION MOULDINGS, those surrounding the panels, and projecting before the face of a door or gate.

BILLET [*Fr.* Billet], an ornament much used in Norman work, consisting of an imitation of wooden billets, or small pieces of stick, placed alternately with open spaces; usually in a hollow moulding.

BINDE, *Ger.* See *Fascia* and *Fillet*.

BISELLIUS, a chair, or rather stool, of state, appropriated by the Romans to the use of the authorities of the city and persons of distinction. They were used at the theatres, and probably also at other public assemblies. At the theatres those who were entitled to Biselliū sat within the orchestra, separate from the mass of the spectators. These seats were large enough to hold two persons, but were never occupied by more than one:



Bingham Priory, Norfolk.

they differed in height, but all were used with a footstool called *scabellum*, and this footstool was made with one or more steps, as required to suit the height of the Bisellius.

BLOCKING-COURSE, the plain course of stone which surmounts the cornice at the top of a Greek or Roman building: also a course of stone or brick forming a projecting line without mouldings at the base of a building.

**Bogen, Ger.** See *Arch*.

BOWERIE, *Fr.*, Woodwork. See *Wainscot* and *Screen*.

BONDERS, BOND-STONES, BINDING-STONES, THROUGH-STONES, [*Ger. Bindesteine*,] are used where rough stone walls are bound with cut stone, and are inserted at intervals for the purpose of binding the facing to the backing, or rough stone wall behind it. See *Perpend-stone*.

Boss [*Lat. Nodus, Fr. Bosse, Bossette, Ital. Gobba, Ger. Büddel*,], an ornament placed at the intersection of the ribs or groins in vaulted or in flat roofs: it is frequently richly sculptured with armorial bearings, or other devices. Any round projecting ball or knob of foliage &c. is also called a Boss, whether unconnected with any thing else, or stopping the end of a label or other moulding. In the Perpendicular style, especially in the time of Henry VII. and VIII., the place of the boss in groined roofs is frequently supplied by a pendant<sup>h</sup>.

**BOSSEAGE, Fr.**, rusticated work. See *Rustic*.

**BOULTIN, Fr.**, the ovolو or quarter-round moulding.

**BOUQUET, Fr.**, a term adopted from the French for a finial.

**BOUTOIR, Fr.** See *Buttress*.

Bow, that part of a building which projects in a semi-circular form.

**BOW-WINDOW.** See *Bay-window*.



<sup>h</sup> See Plate 13.

BOWER, **Bowre**, the ladies' chamber, or parlour, in ancient castles and mansions. These rooms were generally small in size, but very richly decorated, and had usually projecting, or bay windows. Also, any bowed or arched room: a dwelling in general.

"And eke the hall and every bower."

Chaucer. *Boke of Fame*.

"Up then rose fair Annet's father,  
Two hours or it mer day,  
And he is gone into the bower  
Whereto fair Annet lay."

Ballad of Lord Thomas, &c. in *Percy's Reliques*.

BOWRE-WINDOW, chamber window.—*Percy*. Whence perhaps Bow-window.

BOWTELLS, **Boutells**, or **Boltells**, the shafts of a clustered pillar: also used for any plain round moulding, from its resemblance to the staff of an arrow or bolt. Perhaps also used for the horizontal bars, or transoms.

"A Boutelle," "A Boutell." "A Grete Boutelle."

William of Worcester, pp. 220. 269.

"The windows of free stone . . . . . , shal no bowtels haue at all."

Contract for Fotheringhay.

BRACES [*Lat.* Capreoli, *Fr.* Contresiches, *Ital.* Razze, *Ger.* Strebänder,], the name given to the timbers of a roof which serve to strut or prop the backs, or principal rafters, into which the upper ends are framed, the lower ends being framed into the foot of the king-post, (or queen-post, as the case may be.) The braces are sometimes called *struts*<sup>1</sup>.

BRACKET<sup>k</sup> [*Fr.* Tasseau, *Console*, *Ital.* Beccatella, *Bracechiére*, *Ger.* Unterlage, *Flammer*,], an ornamental projection from the face of a wall, to support statues, &c., and sometimes merely for the lights to stand upon, that were usually kept burning in honour of any favorite saint; one or two being frequently placed near an altar, for that purpose<sup>1</sup>. It is not very



From Duffield Church.

<sup>1</sup> The whole frame, of which the braces form a part, is called a *truss*; the term will be more clearly understood by referring to the diagram under the word *Roof*.

<sup>k</sup> Plate 14.

<sup>1</sup> In the reign of Edward III. the head of that king, and of his queen Philippa, were often used as brackets, as in St. Aldate's, Oxford, Plate 14: and the practice of using crowned heads, usually those of the reigning sovereigns, as

easy in all cases to distinguish a bracket from a corbel: in some cases, indeed, one name is as correct as the other.

BRASSES<sup>n</sup>, monumental slabs of brass (latten) much used in the middle ages, with effigies carved in outline upon them, which, from the accuracy with which the costumes of the period are delineated, as well as the inscriptions which usually accompany them, are very valuable for ascertaining dates, &c. They are sometimes enamelled, especially the shields of arms. Although not strictly architectural, they so frequently afford important illustrations of the architecture of their period, by the designs of canopies, &c. delineated on them, that they ought not to be passed over without some mention. They are seldom to be met with prior to the reign of Edward II. nor did they become general till towards the close of the fourteenth century: the effigies are, at this period, commonly surmounted by arched canopies, ogee-shaped, and crocketted, of the same kind of inlaid work, elaborately graven. These subsequently vary, according to the style of the age, generally rather preceding than following it.

BRATTISHING [Lat. *Bretissementa*], a crest, battlement, or other parapet.

“ And on the height of the said cover (of the Shrine of St. Cuthbert, at Durham) from end to end, was a most fine BRATTISHING “ of carved work, cut throughout with dragons, fowls, and beasts, “ most artificially wrought.”

*Antient Rites of Durham.*

“ Et supra istras fenestras superiores faciet in utroque muro ailours “ et *bretissementa* battellata de puro achiler.”

Contract for rebuilding the Dormitory at Durham, 1401,  
from Raine's St. Cuthbert.

brackets and corbels, is by no means confined to his reign, although, from its great length, these are perhaps more numerous than any others; in the reign of Henry VII. the half-length figure of an angel is often found either supporting an image in a niche, as at St. Mary's, Oxford, or in other situations: this sometimes occurs also in earlier work.

n Plate 15.

\* Shewing the sacerdotal vestments—1, 1, alb—2, stole—3, maniple—4, chesuble. This engraving, with the description of it, is borrowed from Mr. Bloxam's very interesting and valuable work on Monumental Architecture, with his kind permission.



Effigy of a Priest \* in  
St. Mary's Church, Kent,  
A. D. 1406.

BRETISE, the same as BARTIZAN.

“*A bretise brade.*”

Ritson's Metrical Romances.

BRETEXED, embattled.

“Every tower bretexed was so clene

Of chose stone, that were far asunder.”

Lydgate's *Troy*.

BREST-SUMMER, BRESSUMER, a beam placed in front of a building to support an upper wall. It is distinguished from a lintel by its bearing the whole superstructure of wall, &c. &c. instead of only a small portion over an opening: thus the beam over a common shop-front, which carries the wall of the house above it, is a bressumer: so also the lower beam of the front of a gallery, &c., upon which the gallery front is supported.

BRICK, [Lat. *Testa*, Fr. *Brique*, Ital. *Mattone*, Ger. *Ziegelstein*, *Stein*, *Wackstein*, *Brandstein*.] The art of making brick appears to have been known from the earliest period of which we have any account, and there is no good reason for supposing that so useful and simple an art was ever lost; although many antiquaries, for the sake of supporting a favorite theory, have conjectured that it was lost in this country from the time of the Romans until the twelfth century. The existence of numerous remains in different parts of the country, which can hardly be supposed to be of so late an age, such as Brixworth, seem to afford satisfactory evidence that this theory is not correct.

BRIDGE [Fr. *Pont*, Ital. *Ponte*, Ger. *Die Brücke*], a construction for the purpose of passing over a river or other space: the extreme supports are called butments or abutments; the solid parts between the arches are called piers, and the fences on the sides of the road or pathway, parapets.

BROACH, an old English term for a spire; still in use in the north of England, as *Hessle-broach*, &c.: and in some other parts of the country, as in Leicestershire, it is used to denote a spire springing from the tower without any intermediate parapet. Mr. Hope frequently uses the term for the corner pyramidal turrets, resembling small spires. See *Spire*.



Horsley Ch., Derbyshire.

¶ Bridges of stone or brick seem to have been first used by the Romans; there are remains of many of their bridges in Italy and other parts of Europe, and some traces of them have been found in this country. Of the bridges of the

**Brustlehne**, *Ger.* See *Balustrade*.

**Brustwehr**, *Ger.* See *Parapet*.

**Burg**, *Ger.*, a fortified city or house. See *Castle*.

**BURSARY**, the place for receiving and paying money by the Bursars, or officers of accounts, in religious houses: the office is still continued in the colleges of Oxford and Cambridge. The scholars or exhibitioners formerly supported at the universities by the different monasteries, were also called Bursars.

**BUTTERY**, **BUTLER'S PANTRY**, an office found in all ancient halls, colleges, &c.

**BUTMENTS**, or **ABUTMENTS**, [*Fr. Culées, Ital. Pilastri*,] lateral supports or props, against which the feet of arches rest.

**BUTTRESS**, **Butress**, **Butras**, **Butrasse**, **Buttasse**, [*Lat. Orthostata, Fr. Appui, Bouteoir, Eperon, Ital. Puntello, Ger. Strebepfeiler, Stütze, Gewölbpfeiler*,], a projection from a wall to create additional strength and support. Norman buttresses have more of the character of pilasters, and are usually flat, without breaks, and with very little projection<sup>q</sup>; but the use of the vaulted roof caused a great increase in the strength and projection of the buttress, which first became graduated, or divided into stages<sup>r</sup>, then open or perforated, to relieve its heavy appearance without diminishing its real strength: and this soon led to the *Flying Buttress*<sup>s</sup> (*Arc-boutant*), carried across by an arch from one wall to another; thus making the buttresses of the side aisles contribute in a very essential degree to support the roof of the nave, choir, &c.<sup>t</sup> These began to be used in the Early English style, but were not common until a subsequent period: the most common buttress of the Early English style is plain, with a considerably bolder projection than the Norman; sometimes divided into two or more stages, and terminating in a triangular head, with frequently a small cross, flower, or other ornament on the point, but rarely amounting to a



Duffield Church,  
Derbyshire.

middle ages we have some interesting specimens still remaining in an entire state, or nearly so; as at Croyland in Lincolnshire, Woolbridge, Dorsetshire; at Salisbury, Banbury, &c.

<sup>q</sup> As at St. Mary's, Leicester, and Glastonbury, Plate 16.

<sup>r</sup> Pottern, Plate 16. <sup>s</sup> Plate 18.

<sup>t</sup> The flying buttress is always connected with a stone vault, either intended or executed, and is sometimes double, as at Westminster Abbey and some of the foreign cathedrals. When the external buttress is considered inadequate to resist

pinnacle, until very late in this style. In the Decorated style various buttresses are used, but all worked in stages, often more or less ornamented, frequently with niches, &c. and often terminating in pinnacles, as at Gadsby, Leicestershire. The corner buttresses are generally set diagonally, as in the beautiful Chapel of Edward II. in the church of St. Mary Magdalene, Oxford. In the Perpendicular style the buttresses differ little in general form and arrangement from the Decorated; but the ornaments of the buttresses in each of the styles partook of the prevailing character of the architecture, and varied with it: thus in the later specimens of the fifteenth century the buttresses are frequently panelled, as at St. Lawrence, Evesham, and the Divinity School, Oxford<sup>u</sup>.

“ And aither of the said Isles shall have six mighty *Botrasse*.”

Contract for Fotheringhay.

“ A body *Boterasse* and a corner *Boterasse*.”

William of Worcester, Itin. p. 269.

**BYZANTINE ARCHITECTURE.** There can be little doubt that Architecture, in common with all other liberal arts and sciences, took refuge in Byzantium when the rest of Europe was overrun by barbarians, and from thence again spread over different countries as they became more settled and civilized. Mr. Hope has also shewn, with considerable ingenuity, that the Mohammedan mosques were borrowed from the same source, and that thus the architecture of Constantinople spread wherever Islamism was established, from India to Spain; the Arabian, the Persian, and the Moorish styles were all derived from the same source.

The plan of the Grecian or Byzantine churches was that of the Greek cross, with a large cupola rising from the centre, and semi-cupolas crowning the four branches of the cross. The windows were either circular or semi-circular, and placed at the base of the cupolas. The arches were generally semicircular, sometimes segmental, or of the horse-shoe form. The capitals of columns used in the Greek churches were little more than square blocks, tapered downwards, and adorned with foliage or basket work<sup>x</sup>.

the thrust of the flying buttress which abuts against it, it is surmounted by a lofty and heavy pinnacle, the vertical weight of which counteracts the lateral

thrust of the flying buttress, as at York, Salisbury, and Chichester.

<sup>u</sup> Plate 17.

<sup>x</sup> There is a striking resemblance, both

CABLE-MOULDING, a bead, or torus moulding cut in imitation of the twisting of a rope, much used in the later period of the Norman style.



Romsey Church, Hants.

CABLING; the flutes of columns in classical architecture are said to be cabled when they are partly filled by cylinders; these seldom extend higher than the third part of the shaft.

CAISSENS [*Fr.* Cassoons, *Ital.* Cassoni], the sunk panels in flat or vaulted ceilings, or in soffits.

CALCIDICUM, *Lat.* (solaria calcidica), rooms attached to a basilica or other large building, from which they were separated by a partition.

CALCINACCIO, *Ital.* See *Rubble*.

CALDARIUM, *Lat.*, the hot-room or vapour-bath of the Romans in their bathing establishments, called also “concamerata sudatio.”

CAMBER-BEAM. See *Beam*.

CAMERA, *Lat.* and *Ital.* See *Chamber* and *Room*.

CAMINUS, *Lat.*, CAMINO, *Ital.* See *Chimney*.

CAMPANA, *Lat.*, the bell of the Corinthian capital. See *Bell*.

CAMPANILE, a bell-tower; sometimes detached from the church, but more frequently attached to the west end of it: the custom of hanging the bells in the lantern or tower at the intersection of a cruciform church, or between the nave and chancel of an oblong one, was introduced principally after the Reformation.

CANDELABRUM, *Lat.*, a stand for a lamp, commonly of bronze; they were made of various devices, most of which were extremely chaste and elegant, and some of them very highly enriched. The most common form was a tall and light stem, either ornamented with flutes &c., somewhat in the manner of a column, or with leaves to represent the stalks of a plant.

CANNELURES, *Fr.* See *Flutings*, or *Cabling*.

CANOPY [*Lat.* Umbraculum, *Fr.* Couronne, *Lambris*, *Ital.* Baldaechino, *Ger.* Ranapf,], an ornamented projection over doors

in form and in detail, to the Byzantine churches in the early churches of Germany, supposed by many to have been the parent of Gothic architecture so that

through whatever channels we may trace its course, we must still be carried back to Byzantium.

and windows, and forming the heads of niches. Canopies are chiefly used in the two later styles of Gothic, although they sometimes occur in the Early English. Decorated canopies are sometimes triangular, sometimes of an ogee form, others more spiral, and generally richly ornamented with crockets and finials. Perpendicular canopies are of endless variety; late in the style they are generally flat at the top, and either battlemented, or with a row of the Tudor flower in place of a battlement, but sometimes spiral, with slender pinnacles, more or less numerous<sup>z</sup>.

CANTED; when the angle is cut off, it is said to be *canted*.

CANTALIVERS, trusses placed under the modillions in a frieze.

CANTHERII, *Lat.* See *Rafters*.

CANTONATI, *Ital.* See *Quoins*.

CAPITAL [*Lat.* *Capitulum*, *Fr.* *Chapiteau*, *Ital.* *Capitello*, *Ger.* *Säulkapitäl*], the head of a column. In classical architecture the orders have their respective capitals<sup>a</sup>; but in Egyptian<sup>b</sup>, Indian, Norman, and Gothic architecture, they are endlessly diversified. In the Pointed styles they are generally very elegantly formed, even when comparatively plain, as at Norwich and Beverley: they are often richly sculptured, as at York. A volume might be filled with examples of the different varieties of Norman and Gothic capitals. Norman capitals<sup>c</sup> generally approximate the cushion shape, with a square abacus above: some are round, but there is extreme variety of design in the ornaments: they are generally decorated with mouldings, but some are entirely covered with sculpture; others exhibit rude imitations of the Corinthian and Ionic capitals. Early English capitals<sup>c</sup> are simple in comparison with those of a later style; often bell-shaped, with a bead-moulding round the neck, and a capping with a series of mouldings above: a very elegant and beautiful capital is frequently formed of sculptured foliage of a peculiar character,



York Minster.



<sup>z</sup> Plate 19.

<sup>a</sup> Plate 20.

<sup>b</sup> Plate 21.

<sup>c</sup> Plate 22.

called the stiff-leaf, to distinguish it from the next style. Decorated capitals<sup>f</sup> are either bell-shaped, clustered, or octagonal, to correspond with the shape of the piers: they are frequently formed of sculptured foliage, but the leaves are crumpled, instead of being erect as in the previous style: in plain village churches the capitals are frequently plain, consisting of a cluster of round mouldings, and frequently can only be distinguished by the mouldings being more numerous than in the earlier style. In the Perpendicular<sup>f</sup> style there is frequently no capital to the piers or window-shafts, the mouldings running from the base entirely round the arch:—this is also the case in the later Gothic styles of France and Germany.

CAROL, CARROL, CARREL, CAROLA, [Lat. *Studium*,] a small closet or enclosure to sit and read in. In the Latin inventories of the priory of Finchale this word occurs twice in the list of furniture of the Camera, in 1354, and again in 1360<sup>g</sup>.

“ Item ij cista, iij caroll.”

“ In every window of the cloyster were three pews or *carrols*: every one of the old monks had a carrol severally to himself, to which they resorted, and there studied their books.”

Antient Rites of Durham.

CARREAUX, Fr. See *Quarry*.

CARTOUCH [Fr. *Cartouche*], the blocks or modillions supporting the eaves of a house: also any ornament of carved work, whether marble or stone, or plaster casts from them.

CARYATIDES, Lat., a name given to statues of women, employed

<sup>e</sup> The character of the foliage changes with the style; in Early English the foliage is almost exclusively a trefoil, curiously and tastefully disposed; in the two lower lobes of the trefoil there is usually what may best be termed a large lump or high swelling, casting a considerable shadow, as at Warmington (Plate 23): the centre lobe is frequently much longer than the others, having the main fibre very deeply channelled in it, and on the upper end, not unfrequently, the same sort of swelling as on the lower lobes. In the later style the foliage varies, and

is mixed with figures, and sometimes stories, as in York cathedral, where a series of the capitals give the story of a robbery, detection, trial, and punishment.

<sup>f</sup> Plate 23.

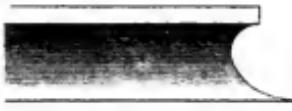
<sup>g</sup> Mr. Raine conjectures that this word may probably be “a corruption of the word *quarrell*, a small four cornered enclosure.” The French word *carreaux* comes nearer to it, and is used in the same signification, though also used for square tiles: in the contract for Catterick church the word *quarrell* is used.



as columns, in Grecian Architecture, as in the Erechtheum at Athens.

CASEMENT, a light, or compartment within the mullions of a window: a frame enclosing part of the glazing of a window, with hinges to open and shut.

Also the name given to a deep hollow moulding, similar to the scotia or trochilus of Italian architecture<sup>h</sup>.



CASSETTE, *Fr.*, literally Casket, but used for a panel or recess in a ceiling or soffit, corresponding to the Lacunaria.

CASTELLUM, *Lat.*, the receptacle in which the water was collected and heated for the use of the public baths of the Romans: some of these were large erections containing many vaulted rooms or cisterns capable of holding a prodigious quantity of water.

CASTLE [*Fr.* Fort, *Chateau*, *Ital.* Castello fortificato, *Ger.* Rastell, *Burg*, *Schloss*], a citadel, or fortified dwelling.

CASTELLE, a term used by Leland for a building containing a well or the cistern of a fountain or water conduit: this rather resembled a small chapel than a tower.

CASTELLATED, or CRENELLATED MANSION, a domestic edifice, having a defensive character, and capable of resistance, generally placed within a moat. In the middle ages no person could erect such a residence without a license, of which great numbers are preserved amongst the public records. Numerous specimens of such edifices remain throughout the country.

CASULA (*Lat.*) or CHESIBLE, a robe worn by the officiating priest during divine service. See *Brass*.

CATACOMBS, subterraneous vaults or excavations, chiefly used as burying-places: those at Rome were used by the early Christians as churches in time of persecution; and the crypts under churches are supposed to be in imitation of them.

CATHERINE-WHEEL WINDOW. See *Rose Window*.

CATHEDRA, *Lat.*, the bishop's throne: this term occurs several

<sup>h</sup> William of Worcester distinguishes some varieties of the *casement*,—as a *casement with leys* (leaves), with *trayles* (tendrils or stalks), a *lowering casement* (a drip). From a careful examination of

the building he is describing, (St. Stephen's, Bristol,) it is evident that he means the deep hollow moulding which occurs in doors and windows filled in with foliage and other ornaments.

times in the fabric rolls of Exeter cathedral, as in 1329, "Cathedra Domini Episcopi."

CATHEDRAL [*Fr.* Cathédrale, *Ital.* Cathedrale, *Ger.* Die Dom Kirche, Stifts-Kirche,], the principal church of a diocese, in which the bishop's throne is placed.

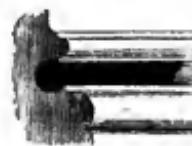
CAULICOLI, *Lat.* [*Fr.* Caulicoles; petites Volute, *Ital.* Gambi; Voluti minori, *Ger.* Stängel,], the little twists or volutes under the flower on the abacus in the Corinthian capital, representing the twisted tops of the acanthus stalks.



CAVAEUM, *Lat.* [*Fr.* Cour, *Ital.* Cortile, *Ger.* Der Hof,], an open court in the houses of the antients, supposed by many to be the same as the atrium. See *Atrium*.

CAVEA, *Lat.*, the area or audience part of an ancient theatre, called by the Greeks *Coilon*.

CAVETTO, *Ital.* [*Lat.* Scotia, *Fr.* Gorge, Nacelle, Cavet,] a small concave moulding of one quarter of a circle, used in the Grecian and other styles: the hollow moulding used in the bases between the tori &c. is also called Cavetto.



CEILING, *Celing*, *Seeling*, [*Fr.* Lambris, *Ital.* Soppalcho, *Ger.* Stubendecke,] the inner surface of the roof of a building or room, concealing the timbers.

CELLA, or NAOS, [*Fr.* Cellule, *Ital.* Colla, *Ger.* Zelle, Gancere des Tempels,] the enclosed space within the walls of an ancient temple.

CELLS, the hollow spaces between the ribs of a groined roof, (Whewell.) Also the small sleeping rooms of the monks.

CEMENTI, *Ital.*, CIMENT, *Fr.*, cement: this term is used by Palladio for the description of walls which we now call *rubble*, formed of pebbles or rough stones united by cement.

CENTRY-GARTH, *Cemetery-garth*, a burying-ground: evidently a corruption of Cem'try. Antient Rites of Durham.

CHAIRE, *Fr.* See *Pulpit*.

CHALICE [*Fr.* Calice, *Ital.* Calice, *Ger.* Kelch], the cup used at the celebration of the eucharist. In early ages the chalice was most frequently made of glass or wood, occasionally of gold or silver, with a representation frequently of the good shepherd carrying the lost sheep on his back. Its cover was originally the paten<sup>1</sup>. Special care was taken that the brim of the chalice should not turn down.



Bucknell Torkard Church

CHAMBER [*Fr.* Chambre, *Ital.* Camera, Stanza, *Ger.* Kammer, Gimmer, Stubc.], a room, or apartment: in ancient surveys distinguished from the hall, chapel, &c. The great chamber usually adjoined to the hall, and answered to the modern drawing room, or *withdrawning* room. The Latin term *camera* is used to signify a suite of rooms; the camera of an abbot or prior means his suite of lodgings in the establishment.

CHAMFER, CHAMFERED, or CHAMPFER, CHAMPFERED. Any sharp edge which is pared off is said to be chamfered: it resembles a *splay*, but is usually much smaller, and is taken off equally on the two sides; a *splay* is taken off more on one side than the other: it applies to wood-work as well as stone. During the thirteenth and fourteenth centuries, where the angle of a buttress, pier, or other solid mass, was taken off by a chamfer, the top was



Eccles Ch., Rutland.



Abbey Barn, Glastonbury.



Courtledge, Godmersham, Kent.

frequently terminated by a small trefoil arch, and the base by a torus placed over a curved moulding, not unlike an ogee.

<sup>1</sup> Ancient chalices are preserved at Corpus and Trinity colleges, Oxford, and have been engraved by Mr. Shaw, in his "Specimens of Ancient Furniture."

"In Dickleburgh church, Norfolk, is a chalice of the time of Elizabeth, having a small paten for its cover."—Blomfield. In the Doucean Museum, Goodrich

CHAMPE, CHAMP, a sloping surface.

“A champ.”

William of Worcester, p. 268.

“All the champes about the letter (*lattern, brass*) to be abated and hatched curiously to set out the letters.”

Contract for the tomb of Richard, Earl of Warwick.



CHANCEL. *Lat.* Cancellus, *Fr.* Presbytère, Chœur; *Ital.* Il Presbyterio, *Ger.* Kanzel, Chor, Altarplatz,], the eastern part of a church, generally divided from the nave by a screen or railing (cancellus), from which the name is derived. The chancel of a small church answers to the choir of a large one. In the Roman catholic services this part of the church was occupied entirely by the officiating priests and their attendants, the congregation being stationed in the nave, transepts, and aisles, where the chanting could be heard with sufficient distinctness; when the Epistle and Gospel were read, the priest mounted the rostrum, jubé, or roodloft, that he might be distinctly heard: these customs are still continued in many of the foreign churches and cathedrals, but in others the laity are admitted into the choir.

CHANNELS, the flutings, grooves, or furrows in a pillar; called also Canals.

CHANTRY, or CHAUNTRY, [*Fr.* Chanterie, *Ital.* Canterie, *Ger.* Singplatz, Cantori,] a sepulchral chapel, in which masses for the dead were chanted. The practice which prevailed in the twelfth and following century, amongst wealthy and influential individuals, of bequeathing their bodies to some particular church for interment, with donations of a more substantial nature, caused the foundation of many altars, exclusive of that in the chancel, at which masses might be sung for the repose of the dead: the portion thus set apart, which was generally the east end of one of the aisles, was then denominated a chantry; in it the tomb of the founder was commonly placed, and it was separated from the rest of the church by a screen of open

Court, is preserved a chalice beautifully turned in wood, with the arms and supporters of James I.; on the foot these words are engraved:

“God’s word and spirit some it doth lively  
feede,  
The blood of Christ to them is drinke  
indeed.”

tracery, parts of which still remain in many of our ancient churches. In the fourteenth century this custom greatly increased; and small additional side-aisles or transepts were often annexed to churches, endowed indeed as chantries, but erected also for the purpose of sepulture; these contained the tombs of the founder, and others of his family, there buried. Hence arose the construction, about the close of the same century, of small mortuary chapels, or chantries, between the lofty piers of conventional and cathedral churches. Such are the chantries of William of Wykham, Cardinal Beaufort, and Bishop Waynflete, in Winchester cathedral. Similar chapels, or chantries, were sometimes erected to the memory of a popular saint; it was then called a shrine, as that of St. Frideswide.

CHAPELS [*Lat.* *Capella*, *Fr.* *Chapelle*, *Ital.* *Capella*, *Ger.* *Capelle*], small buildings attached to various parts of large churches or cathedrals, and separately dedicated: also detached buildings for divine service. In former times chapels were often granted in the court-house or manor-house of the patron of a church, as a privilege to himself and family; or for the benefit of one or more families who lived remote from the parish church: at the consecration there was commonly some fixed endowment given to it.

CHAPITER, CHAPETREL, [*Fr.* *Chapiteau*,] the capital of a column.

“The pillars and *chapetrels* that the arches and pendants shal rest upon.”

Contract for Fotheringhay.

CHAPTER-HOUSE [*Lat.* *Capitulum*, *Fr.* *Chapiter*, *Ital.* *Capitolo*, *Ger.* *Capitel-haus*], an apartment for the assembly of a Dean and Chapter to transact business.

CHAR, OR CHARE, to hew, to work: CHARRED stone, hewn stone. The will of Henry VI. orders the chapel of his new college in Cambridge to be “*vaulted and chare-roffed*”; that is, the whole roof to be of wrought stone, and not the ribs only, as was frequently practised.

CHARBONS, *Fr.* See *Rafters*.

CHASSE, *Fr.* See *Shrine*.

CHATEAU, *Fr.*, a fortified mansion. See *Castle*.

CHEMENE, CHYMPNA, [Fr. Cheminée.] See *Chimneys*: but it also signifies a moveable grate.

"Unum magnum chemene pro torali de novo factum."

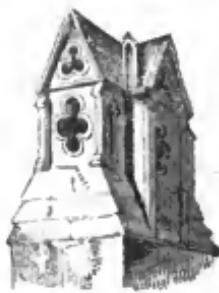
Inventory, Finchale, 1360.

CHEVET, Fr. See *Apse*.

CHEVRON, or ZIG-ZAG WORK, an ornament characteristic of Norman architecture; but found with the pointed arch during the period of transition from the Norman style to Early English.



CHIMNEYS<sup>1</sup>, CHIMEREYS, Chimeneys, [Lat. Caminus, Fr. Cheminée, Ital. Cammino, Ger. Ramin, Schornstein.] This term was not originally restricted to the shaft of the chimney, but included the fireplace; and in the sixteenth century frequent mention is made of the *iron chimney*, meaning what we now call the grate. There does not appear to be any evidence of the use of chimney-shafts in England prior to the twelfth century. In Rochester Castle, which is more probably the work of W. Corbyl, about 1130, than of Gundulph at an earlier period, there are complete fireplaces with chimney-pieces slightly projecting, and formed by a semi-circular arch with the zig-zag moulding. The flues, however, go only a few feet up in the thickness of the wall, and then out at the back, the apertures having small stones placed in them to break the force of the wind. A few years later the improvement of carrying the flue up through the whole height of the wall appears; as at Christ Church, Hants, Sherborne Castle, Dorsetshire, Conisborough Castle, Yorkshire, and Boothby Pagnell, Lincolnshire. The early chimney-shafts are of considerable height, and circular; afterwards they assumed a great variety of forms, and



Chimney in Chepstow Castle.



Burford, c. 1350.

during the 14th century they are frequently very short. In the 12th, 13th, 14th, and 15th centuries, the shaft is often terminated by a low spire or pinnacle, having apertures of various forms under, and sometimes in it, for the escape of the smoke at the sides. In the fourteenth century we also find taller shafts of various forms, square, octangular, or circular, surmounted with a cornice, forming a sort of capital, the smoke issuing from the top, and not from the sides, as in the low chimneys before mentioned. In the fifteenth century the most common form of the chimney-shaft is octangular, though they are sometimes square: the smoke issues from the top. Clustered chimney-shafts do not appear until rather late in the fifteenth century; afterwards they became very common, and were frequently highly ornamented, especially when of brick<sup>m</sup>.

Although so long invented, and so much in use for other rooms, our ancestors do not appear to have begun to introduce them into their halls until the end of the fifteenth or the early part of the sixteenth century, the fire having previously been made in the centre of the hall, and the smoke escaping through the louvre in the roof: in many older halls they have evidently been inserted about this period<sup>n</sup>.

CHIMNEY-PIECE [*Fr.* Chambranle, *Ital.* Cornice del Cammino, *Ger.* Kaminstück,], the frame round the opening for the fire: it is often highly decorated, and at a very early period became nearly

<sup>m</sup> The custom of building chimneys in stacks seems to have been simultaneous with the use of brick: stone shafts were, however, occasionally, though rarely, clustered together; there are instances at Bodicuim Castle, Sussex, South Pether-ton, and Lamb-brook, Somersetshire; in each of these instances there are only two together, and they adhere to each other, and are not distinct, as in later times.

<sup>n</sup> Fireplaces are sometimes found in churches, but seldom of an earlier date than the end of the fifteenth century. In the tower of Rugby church, Warwickshire, there is a fireplace and a chimney carried up to the parapet in the thickness of the wall: Mr. Bloxam considers this tower to have been built in the reign of Henry III, and to have been occasionally used as a fortress in time of danger, as was the case with many other church towers at that period, in spite of the prohibitions of councils against the practice; but chimneys are of rare occurrence in them: in later times they were probably built for the use of the chantry priest.



Tisbury, c. 1480.



flat arched, and sometimes quite so, on account of the convenience arising from that form: they had frequently much ornament, though often none at all. In the larger rooms, especially during the earlier periods, the top projected considerably, and was supported by corbels or columns. During the reigns of Elizabeth, James I., and Charles I., the chimney-pieces, whether of stone, marble, or wood, were carried up to the ceiling, and had every species of ornament lavished on them. The chimney-pieces frequently remain when almost every other trace of antiquity has disappeared.

The fireplace itself has often the back formed of tiles laid sometimes horizontally, and sometimes in herringbone courses very close together, to prevent the action of the fire.

**CHOIR, Quire, Quere, Quere,** [Fr. Chœur, Ger. Chor,] the chancel of collegiate or cathedral churches; the space between the nave and the high altar, eastward of the cross, when the church is built in that form. Strictly speaking, the choir is that part of a large church in which the service was sung or chanted, and in this sense it frequently extends to the west of the transept: but in these cases the partition of screen-work is usually of wood, and this arrangement may be considered as temporary in the light of furniture removable at pleasure, and forming no part of the plan of the building. See *Chancel* and *Presbytery*.

"Joining to the Quire, of the same hight and brede that the said Quire is of." Contract for Fotheringhay.

"The Kirke and Quere of Katrik." Contract for Catterick.

**CIBORIUM, Lat.**, a small temple or tabernacle placed upon the altar, to contain the consecrated wafer.

**CILL.** See *Sill*.

**CIMBIA, Ital.**, a name sometimes applied to a fillet or cincture. See *Annulet*, or *Fillet*.

**CINCTURE**, a ring or fillet on the top and bottom of the shaft of a column: called also the *ASTRAGAL*.

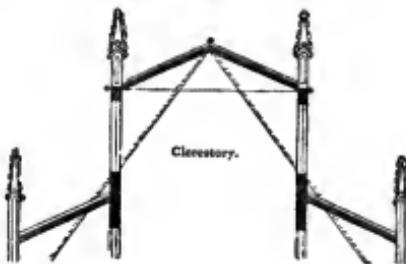
**CINQUEFOIL** [Fr. Cinquefeuille, Ital. Cinque foglie, Ger. *Funffingertraut*], an ornament, foliation, or tracery, representing the five leaves of a flower: also closely resembling the leaves of clover, which is called in French *CINQUE-FEUILLE*. See *Cusp*.

CIPPUS, *Lat.*, is usually called a funereal or monumental “*column*,” but is by no means a column of any of the five orders, being usually much more like a pedestal or altar somewhat elongated, and perhaps surmounted with some funereal device.

CIRCUS [*Fr. Cirque, Ital. Circo, Ger. Circus,*], a Roman theatre for public games.

CLEITHROS, *Cleithral*, a covered Greek temple, in contradistinction to Hypothral.

CLERE-STORY, *Cler-story*, [*Fr. Clair étage, Ital. Chiaro piáno,*] the old spelling of ‘clear-story;’ the upper story or row of windows in a Gothic church. It appears to have been frequently introduced for the purpose of obtaining more light, and numerous instances occur of its subsequent insertion in ancient churches, when the high pitched roof has given way to a flat one, and the walls have been raised upon the arches of the nave to receive the clere-story windows.



“And the cler-story both withyn and without shal be made of clene Ashelar growndid upon ten mighty pillars.”

Contract for Fotheringhay.

“Thomas Daywell, clerk, 1505<sup>a</sup>, gave the glazing of two new windows in the *clerestories* or upper lights of the nave in St. Martin’s church, Norwich.” Blomefield’s History of Norfolk, v. II. 748.

The term applies also to the windows in the lantern of the tower or steeple.

“And in the said stepill shall be two flores, and abof aither flore viii clere-storial windows set in the myddes of the wall.” (This upper part of the tower is octagonal.)

Contract for Fotheringhay.

CLOACÆ, the common sewers at Rome, remarkable for their solidity and grandeur: they admitted of large boats passing through them, for the purpose of cleansing.

<sup>a</sup> The clere-story appears to have been very frequently added about that period. William of Worcester calls it the *over-story*.

CLOCHARD, or CLOCHE, [*Lat.* Clocharium, *Fr.* Clocher, *Ital.* Campanile, *Ger.* *Glöckenturm*,] a clock-house, or bell-tower; anciently an insulated building. The tower of Magdalen college, Oxford, was built originally as a clochard, and was detached<sup>o</sup>.

CLOISTER, *Cloître*, [*Lat.* Claustrum, *Fr.* Cloître, *Ital.* Chiostro, *Ger.* *Kloster*,] a monastery, or monastic building, usually of four equal sides, two of which are generally formed by the church, and the other two by the domestic buildings, enclosing a quadrangular area.

CLOISTERS [*Fr.* Clôture, *Ital.* Clausura, *Ger.* *Kreuzgang*], covered galleries of communication between the different parts of a monastic building, the roof of which is commonly, though not always, of groined stone; now frequently, but incorrectly, used for an arcade or piazza round a quadrangle. The cloisters of our cathedrals have usually no building over them, and some colleges have similar cloisters attached to them, for exercise, as New College.

“ And in the south side of the *cloystre*-ward another porche joining to the said *cloystre*.”

*Antient Rites of Durham.*

CLOISTER-GARTH, the space enclosed by a cloister.

CLOSE, the confines of a cathedral, usually enclosed with a wall.

CLOSET [*Lat.* Clausum, *Fr.* Cabinet, *Ital.* Camerino, *Ger.* *Kabinett*,], a small chamber, or private room: also the small chapels down the sides of a Gothic church or cathedral.

CLÔTURES, *Fr.* See *Screen*.

CLUSTERED COLUMN, [*Fr.* Perche, *Faisceau*,] a pier which appears to consist of several columns clustered together; sometimes attached, sometimes detached.

<sup>o</sup> The period when clocks were invented is involved in the obscurity of what are called the dark ages: they are mentioned about the year 840, when Rabanus Maurus is said to have sent a clock and a bell to his friend; but they were probably very imperfect for several centuries after that period, and gradually brought to greater perfection. The custom of having faces or dial-plates to clocks is of much later origin, and did not come into general use until a comparatively recent period; as we have

numerous examples of sun-dials erected even in the seventeenth century, and they were then much more commonly used than clocks. The large round faces with staring gilt numerals with which so many ancient bell-towers are now disfigured, were mostly erected in the last century. There are a few ancient examples in which the figures are ingeniously introduced in the tracery of a Catherine-wheel window, the effect of which is very elegant, and forms a singular contrast to the shining circles of modern days.

**COB-WALL** [*Lat.* *Later*, *Fr.* *Brique non cuite*, *Ital.* *Mattone crudo*, *Ger.* *Ungebrannter Ziegel*,], a wall built of unburnt clay, sometimes mixed with straw. This is supposed to be the material of which the domestic edifices of the antients, including even the Greeks and Romans in their most civilized period, were chiefly built: it is still in use in Devonshire and Somersetshire, and occasionally in other parts of the country, but almost entirely confined to the cottages of the poor<sup>p</sup>.

**COFFER**, a deep panel in a ceiling: the same as Caisson.

**COPPER-WORK** [*Fr.* *Coffres*, *Remplage*, *Ital.* *La maniera riempita*], in masonry, walls formed of two rows of planks placed edgeways in parallel lines, the space between being filled with rubble, or rough stones and pebbles cemented together: this term is also applied to walls faced with free-stone and filled up with rubble, which were commonly used in Norman and Gothic architecture.

**COFFINS** [*Fr.* *Cercueil*, *Ital.* *Cassa*, *Ger.* *Sarg*.] appear to have been generally made of stone in the eleventh and twelfth centuries: they are usually of one solid piece, with sufficient space for the reception of the body cut out, and are rather wider at the head, sloping gradually to the feet. Stone coffins of this kind are continually dug up in old burying-grounds in all parts of the country, and are also frequently found in churches, where they were often placed under low arches in the wall, but have generally been removed from this situation: the arches frequently remain long after their use is forgotten. The lids of the stone coffins were at first merely coped, afterwards ornamented with crosses of various kinds, until the whole was changed into the elaborate altar-tomb of the fourteenth and fifteenth centuries<sup>q</sup>.



**COUILLONS, Coignes**, (see *Quoins*,) the angles of a building: used also for the machicolations of a castle tower.

**COILON**, the area of a Grecian theatre, devoted to the reception of the common audience; called by the Romans, *Cavea*.

**COLLAR, OR COLLAR-BEAM.** See *Beam* and *Truss*.

<sup>p</sup> See an amusing essay on this subject in the *Quarterly Review*, No. 116.

<sup>q</sup> See *Monuments*.

COLLARINO, *Ital.* [Lat. Hypotrachelium], the lower part or neck of a capital in Classic architecture: it is a feature not often found except in the Roman Doric and Tuscan orders. See *Cymatium*.

COLONNADE [*Fr.* Colonnade, *Ital.* Colonnata, *Ger.* Säulenreihe], a range of columns.

COLUMBARIA, *Lat.* [*Fr.* Trous de boulins, *Ital.* Letti della travi, *Ger.* Die Löcher, worin die balsen liegen], the holes left in walls for the insertion of pieces of timber, resembling pigeon-holes: now commonly called put-log holes.

COLUMELLA, *Lat.* See *Balustre*.

COLUMN, *Lat.*, COLUMELLO, *Ital.* See *King-post*.

COLUMN [*Lat.* Columna, *Fr.* Colonne, *Ital.* Colonna, *Ger.* Säule], a round pillar: the term includes the base, shaft, and capital: in Grecian architecture the proportions vary according to the order<sup>r</sup>: the term is also applied to the pillars or piers in Norman and Gothic architecture<sup>s</sup>.

COMBLE, *Fr.* See *Roof*.

COMPARTMENT [*Fr.* Compartement, *Ital.* Compartimento, *Ger.* Abteilung]: a portion of any given space encompassed with mouldings or otherwise is called a *compartment*, also a *bay*. See *Bay*.

COMPASS-ROOF, an open timber roof: it is more commonly called a SPAN-ROOF, meaning that the roof extends from one wall to the other, with a ridge in the centre, as distinguished from a *lean-to*, &c.

"But the nave of the church (Ely Cathedral) is *compass-roofed*, and lies open to the leads, like Llandaff."

Willis's Survey of Cathedrals.

COMPASS-WINDOW, a bay-window, or oriel.

"A compace window."

Leland's Itinerary.

COMPLUVIUM, *Lat.*, the open part in the middle of the roof of an *Atrium*, which admitted the rain-water into the *Impluvium*, or cistern formed in the pavement to receive it.

COMPOSITE ORDER, called also Roman, being invented by that people, and composed of the Ionic, grafted upon the Corinthian: it is of the same proportion as the Corinthian, and retains

<sup>r</sup> See *Doric*, *Ionic*, and *Corinthian*.

\* Plate 26.

the same character, with the exception of the capital, in which the Ionic volutes and ephesus are substituted for the Corinthian caulinoli and scrolls. It is one of the five orders of Classic architecture, when five orders are admitted; but modern architects allow of only three, considering the Tuscan and the Composite as merely varieties of the Doric and Corinthian.

COMPOUND ARCH (Willis), CONCENTRIC ARCH (Fr. Arc-concentrique), or RECESSED ARCH,—one arch receding within another. See *Archivolt*.

CONCAMERATIO, *Lat.* See *Vault*.

CONCHA, the concave ribless surface of a vault.—*Whewell*.

CONDUIT, a reservoir of water, frequently richly ornamented with sculpture, &c. as the celebrated one which formerly stood at Carfax, in Oxford.

“A noble sprynge, a ryall conduyte-hede,  
Made of fine gold, enameled with reed.”

*Hawes's Tower of Doctrine*, in *Percy's Reliques*.

CONFESSORIAL, a recess in a church, where the priest was seated to hear the confession of penitents. We have very few of them remaining in this country. On the continent they are usually wooden erections of modern date, resembling a sentry-box divided into two parts, with a latticed window in the partition. There is a singular confessional in the porch of St. Mary Redcliff, Bristol: the seat for the priest is within the thickness of the wall, and there is merely a small round hole for the penitent to whisper through.

CONGE, *Fr.* See *Apophyge*.

CONSESSUS. See *Sedilia*.

CONSOLE, *Fr.* See *Truss* and *Corbel*.

COPERTURA, *Ital.* See *Vault*.

COPING, or COPE, [*Ital.* Coperto,] the covering-course of a wall, either flat or made sloping to throw off water: sometimes called also *CAPPING*.



COPPI, *Ital.* See *Slates*.

CORBEL, CORBETT, CORBETEL<sup>t</sup>, [Fr. Corbeau, *Ital.* Corbello, *Ger.* Krägstein, *Spanenköpfe*,] a short piece of timber or stone projecting from a wall, to carry a weight above it: it is carved in various fanciful ways. In Italian architecture the most common form is that of an ogee; in Gothic architecture they are most frequently carved in the form of a head, or resemble the capital of a column. They are frequently extremely grotesque; but vary considerably at different periods both in subject and execution, according to the taste of the age<sup>u</sup>. Chaucer mentions "Corbelles and imageries" amongst the architectural ornaments of the House of Fame<sup>x</sup>.

CORBEL TABLE, a row of corbels supporting a parapet or cornice<sup>y</sup>.

"In height 120 feet to the *corbyl table*."

Will of Henry VI.

CORNIE STEPS, a Scotch term for the steps up the sides of a gable: a form frequently found in old houses, particularly in the fine old cities of Flanders and Holland, where they produce a very picturesque effect.

CORINTHIAN ORDER [Lat. *Genus Corinthium*, Fr. *Ordre Corinthien*, *Ital.* *Ordine Corintio*, *Ger.* *Korinthische Ordnung*,] the lightest and most ornamental of the three Grecian orders: it possesses the highest degree of richness and detail that architecture attained under the Greeks.

"The Capital is the great distinction of this order; its height

<sup>t</sup> Plate 27.

<sup>u</sup> "From the end of the twelfth century to the middle of the fourteenth, there occurs in frequent use a species of corbel which may perhaps be best described as a Mask. The inventor must have had great knowledge of the effect of light and shadow; for though on a near view the corbel most generally has no single feature of the human face, yet at a little distance the appearance of a grotesque head is produced by the effect of light and shadow only;" as at Warrington, Plate 28.—(From Mr. Two-penny's Specimens of Capitals, privately printed.)

The heads of Edward III. and his queen Philippa are frequent in buildings



of that era. Some allusion to the reigning monarch is generally to be found not only in these but in other Gothic ornaments, as in the Tudor flower, &c. &c. Other crowned heads, both male and female, are commonly used, and are usually intended to represent the reigning sovereigns: they are of course not always very faithful portraits, but there is generally a sufficient resemblance to the heads on their coins to identify them: the heads of bishops are also frequently used, and in such cases those of the founders or benefactors: the costumes of the period are so well preserved as to ascertain the dates within a very few years.

<sup>x</sup> Book iii.

<sup>y</sup> Plate 28.

is more than a diameter, and consists of an astragal, fillet, and apophyses, all of which are measured with the shaft, then a bell and horned abacus. The bell is set round with two rows of leaves, eight in each row, and a thick row of leaves supports eight small open volutes, four of which are under the four horns of the abacus, and the other four, which are sometimes interwoven, are under the central recessed part of the abacus, and have over them a flower or other ornament. These volutes spring out of small twisted husks, placed between the leaves of the second row, and which are called *caulicoles*. The abacus consists of an ovolو, fillet, and cavetto, like the modern Ionic. There are various modes of indenting the leaves, which are called from these variations *acanthus*, *olive*, &c. The column including the base of half a diameter, and the capital, is about ten diameters high."—*Rickman*.

The base used in the best examples of this order consists of two tori and two scotiae, divided by two astragals: the attic base is also frequently used, and other varieties sometimes occur.

The entablature of this order is very fine. The architrave has mostly two or three faces, which have generally small ogees or heads between them; the frieze is flat, but is often joined to the upper fillet of the architrave by an apophyses: the cornice has both modillons and dentils, and is usually thus composed: above the corona is a cymatium, and small ogee; under it the modillons, whose disposition, like the Ionic, must be one over the centre of the column, and one close to the return of the cornice<sup>z</sup>.

\* The principal Grecian examples remaining are a Portico, and the Arch of Adrian, at Athens, the Incantada at Salónica, and a temple at Jackly, near Mylassor. The Roman examples are much more numerous; as the circular



temple at Tivoli, which has a peculiar capital, resembling the Composite; the baths of Dioclesian; the forum of Nerva; the Pantheon; the temples of Jupiter Tonans and Jupiter Stator; Balbec, Palmyra, &c. &c. &c.

CORNICE<sup>b</sup>, Cornish, [*Lat.* *Corona*, *Fr.* *Corniche*, *Ital.* *Cornice*, *Ger.* *Der Kranz*, *Das Karmisch*] in Classic architecture, the upper part of the entablature, commencing at the frieze: each order has its particular cornice.

In the architecture of the middle ages, the highest course or suit of mouldings projecting from a wall. In the Norman style, a plain face of parapet, of the same projection as the buttresses, is frequently used as a cornice: a row of blocks is often placed under it, sometimes plain, sometimes carved in grotesque heads; and in some instances the heads support small arches, when it is called a corbel table: these arches are usually circular, but in some cases triangular, as at Iffley: a small plain string is also sometimes used as a cornice.

In the Early English style, the cornice is sometimes rich in mouldings, and often with an upper slope, making the face of the parapet perpendicular to the wall below: there are cornices of this style still resembling the Norman projecting parapet, but they consist of several mouldings. The hollow moulding of the cornice is generally plain, seldom containing flowers or carvings, except the toothed ornament; but under the mouldings there is often a series of small arches, resembling the corbel table.

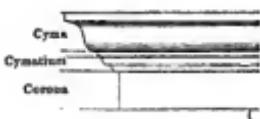
In the Decorated style, the cornice is usually very regular; and though in some large buildings it has several mouldings, it principally consists of a slope above, and a deep sunk hollow, with an astragal under it: in these hollows, flowers at regular distances are often placed, and in some large buildings, in towers, &c. there are frequently heads, and the cornice almost filled with them: other varieties of cornice may also be occasionally met with in this style.

In the Perpendicular style, the cornice is often composed of several small mouldings, sometimes divided by one or two considerable hollows, not very deep: in plain buildings, the cornice-mouldings of the preceding style are frequently adhered to; but it is more often ornamented in the hollow with flowers, &c. and sometimes with grotesque animals and human figures, as at Magdalen college, Oxford. In the latter period

of this style, something very analogous to an ornamented frieze is perceived, of which the canopies to the niches in various works are examples: and the angels so profusely introduced in the later rich works are a sort of cornice ornaments.—*Rickman.*

**CORNICIAME, Ital.** See *Entablature*.

**CORONA**<sup>d</sup> [Fr. Larmier, Ital. Gronda, Goccialetto, Ger. Rauh[leiste],] the lower member (or drip) of the projecting part of a Classic cornice. The under part of it is called the soffit.



**CORPORAX-CLOTH, CORPORAL-CLOTH, or CORPORAS, [Lat. Corporale,]** the cloth used to cover the elements on the altar. Mr. Raine, in his *St. Cuthbert* (p. 123), gives a translation of an inventory of the reliques at Durham, compiled in 1383, in which certain scraps of clothing are kept in a “corporax case,” or pix: the adjective corporax would probably be applicable to any thing which was especially devoted to the service of the consecrated elements.

“The Minister . . . . laying the bread upon the Corporas, or else in the paten, or some other comely thing prepared for that purpose.”

Rubric in the Communion Service, 1st Liturgy of Edward VI.

**CORRIDOR** [Fr. Corridor, Ital. Corridore, Ger. Gallerie, Borsaal,], an open passage or gallery in a large building.

**CORSA, Lat.**, a platband or square fascia, the height of which is more than its projection. See *Fascia*.

**CORYCEUM**, part of a Greek palaestrum, or Roman gymnasium.

**COUPLE-CLOSE**, a pair of spars for a roof; also used by heralds as a diminutive of the chevron.

**COURONNE, Fr.** See *Canopy*.

<sup>c</sup> “Every attentive observer of ancient work must not unfrequently have remarked strong proof that in the ornamental work, especially in cornices, each workman seems to have followed his own taste as to minutiae in the style of exec-

ution, and to have bestowed attention sufficient only to make the general appearance of his work harmonize with that of the rest.”

<sup>d</sup> See Plate 26.

COURSE, *Cors*, [Fr. *Cours*,] a single range of stones or of bricks in the wall of a building. See *Stringcourse*.

“And every cours restour iiiij ynches thikke at the top, and at the fote v yncn.”

Indenture at Salisbury, 1445.

“A cors without.” (ornament.)

“A cors with an arch buttant.”

William of Worcester, pp. 220. 260.

COVED CEILING, an arched ceiling, sometimes flattened at the top: this form is well calculated for the display of painted ceilings, and is much used in the new buildings at Munich, but is comparatively seldom employed in England.

COVER, an old term for a louvre, or lantern; also for a canopy.

“All which pictures (figures) were most artificially wrought in stone . . . . with a cover of stone likewise over their heads.”

Antient Rites of Durham.

“An olde kechyn with three covers covered with lede.”

Survey of Bridlington Priory. Archaeologia, xix.

COVIE, COVEY, a pantry.

“One of the covie or pantry windows.”

Antient Rites of Durham.

CREDENCE [Lat. *Cridentia*, Fr. *Crédence*, Ital. *Credenziera*], the small table by the side of the altar, or communion table, on which the bread and wine were placed before they were consecrated. This was a very early custom in the church, but in many instances its place was supplied by a shelf across the Fenestella or Niche above the Piscina: this shelf was sometimes of wood, and has consequently disappeared; but it was often of stone, and many such still remain<sup>f</sup>.

CREEPERS. See *Crochets*.

CRENELLES, Kernels, [Fr. *Créneaux*, *Dentelures*,] loopholes, open parapets or battlements, with embrasures to shoot through.

CRENELLATED, Kernalled, EMBATTLED, NOTCHED, OR INDENTED MOULDINGS, used in Norman buildings.



<sup>f</sup> Archaeologia, vol. ii. There is a church of St. Cross, near Winchester, fine specimen of the antient credence-table of stone still remaining in the (Plate 30.) g Plate 19.

CRESSET, a lamp used in the services of the Roman church; it is either suspended near the altar, or placed on a bracket provided for it, or in some other convenient situation.

CREST, *Creste*, [Lat. *Crista*, Fr. *Crête*, Ital. *Cresta*, Ger. *Hölmjirath*, *Gippel*,] the ornamented finishing which surmounts a screen, wall, &c. whether a battlement, or open carved work, or other ornaments: a row of Tudor-flowers is often used in that era. The finials of gables and pinnacles are also sometimes called crests.

"A crest of fine entail." Beauchamp Monument.

"Both y<sup>e</sup> table-stones and *crestes*, with a square embattailment thereupon." Contract for Fotheringhay.

"A course of achelors and a course of *creste*." Contract for Catterick.

"Et solvit Willielmo Payntour pro pictura novi tabernacli Eucaristiae et j<sup>e</sup> le *creste* supra magnum altare, et pro ij pannis pictis pro eodem altari, xxvj<sup>s</sup>. viij<sup>d</sup>. Inventory of Finchale, 1463.

CREST-TILES, ornamental tiles to cover the ridge of the roof; now called corruptly *cress-tiles*, but they have ceased to be ornamental: they are also called *hip-tiles*.

CROCKETS<sup>b</sup>, CROQUETS, *Crockytts*, [Lat. *Harpaginetuli*, Fr. *Crochets*, Ital. *Uncinetti*, Ger. *Hälflein*, *kleine Häflein*,] detached flowers, or bunches of foliage, used to decorate the angles of spires, canopies, pinnacles, and gables. In Lincoln cathedral they run up the mullions of the windows of the tower, and the sides of some of the arches. The varieties are innumerable. The earliest crockets have a simple curve turning downward, closely resembling the head of a pastoral crook, as at the east end of Lincoln cathedral: the second have the point of the leaf returned and pointing upward, as on Queen Eleanor's Crosses: in a few of the later Gothic buildings animals are seen creeping on the angles, in place of crockets, as in Henry the Seventh's Chapel, &c.

"Also paid for 54 foot *crockytts*, price 1 foot 2d."

Account of Louth Steeple.

"With crocketts in corners."

Piers Plowman's Crede.



Lincoln Cathedral.

<sup>b</sup> For some curious varieties, see Plate 19.

CROSS<sup>1</sup>, CROUPE, Rood, [*Lat.* *Crux*, *Fr.* *Croix*, *Ital.* *Croce*, *Ger.* *Kreuz*], the usual symbol of the Christian religion. Most large churches and cathedrals are built in this form, frequently with a lantern, tower, or spire, over the intersection. When the four arms are equal, it is called a Greek cross; otherwise, a Latin cross. It is also a favourite and appropriate ornament for the point of the gables, buttresses, &c. of churches, and other ecclesiastical buildings; and is found in a great variety of elegant forms<sup>k</sup>. The monumental buildings erected by Edward I. to the memory of queen Eleanor were called Crosses, being surmounted by this emblem. There was formerly a Cross in almost every village and market town, where public meetings were held and proclamations read; it was either in the churchyard, or at a point where several roads met, or in some other conspicuous situation, and in towns generally in the market-place. Many of these still remain, though generally in a dilapidated state.

CROSS-QUARTERS. See *Quatrefoils*.

CROSS-SPRINGS, the transverse ribs of a groined roof.

CROZIER<sup>1</sup> [*Lat.* *Crocia*, *Fr.* *Crosse*, *Ital.* *Rocco pastorale*, *Ger.* *Bischoffstab*], the pastoral staff or insignia of a bishop, or mitred abbot, the head of which is in the form of a shepherd's crook. An archbishop's Crozier is never in the form of a shepherd's crook, but always a cross.

"A patriarch or primate has two transverse bars upon it; the pope has three. The carrying of such a cross before a metropolitan in any place, was a mark that he claimed jurisdiction there. When bishop Fox's tomb at Winchester was opened a few years since, his pastoral staff was found buried with him; it was of oak, and in good preservation: this was a general custom. Both the mitre and the crozier (or crook) appear upon the monuments of many modern bishops of the

<sup>1</sup> Plate 31.

<sup>k</sup> The ornamental stone crosses used as finials to the gables of churches, were considered as superstitious by the parliamentary visitors in the days of the puritans. "I Suffolk. At Haverl. Jan. the 6th, 1643. We broke down about an

hundred superstitious pictures—and 200 had been broke down before I came. We took away two popish inscriptions with *Ora pro nobis*; and we beat down a great stoneling Cross on the top of the Church."—Journal of W. Dowsing.

<sup>1</sup> Plate 32.



Merion College, Oxford.

Established Church since the Reformation ; among others, upon that of bishop Hoadly, in Winchester cathedral ; and real mitres and croziers of gilt metal are suspended over the remains of bishop Morley, who died in 1684, and bishop Mews, who died in 1706."<sup>m</sup>

CRUCIFIX, an ornamental cross, with the figure of our Saviour carved upon it. They are often beautiful pieces of sculpture, in wood, ivory, silver or gold.

CROUP, *Crope*, a finial, the top of any thing.

" From the erte-table to the *crope*, which finishes the stone-work." William of Worcester. Itinerary, p. 282.

CROWN OF AN ARCH, the vertex or highest point.

CRYPT<sup>n</sup> [*Lat.* Crypta, *Fr.* Cave, *Crypto-portique*, *Ital.* Grotto, *Ger.* Gruft,], a vault under a building, usually under the eastern portion of a church, to raise the choir and keep it dry ; it is always the oldest part of the church, and often deviates from the form of the subsequent erection : it is employed as a catacomb, or sometimes as a chapel. That in St. Peter's church, Oxford, called Grymbald's crypt, is well known to the antiquary from the discussions to which it has given rise. William of Worcester<sup>o</sup> calls the crypts of old St. Paul's "*the croudes*."

CRYPTO-PORTICO, an enclosed gallery or portico, having only a wall with openings or windows in it, instead of columns at the side.

CUL DE LAMPE, *Fr.* See *Pendant*.

CULLIS, *Coulisse*, a gutter, groove, or channel.

CUNEUS, one division of the audience part of an ancient theatre ; included between the gangways or passages leading from the outer wall toward the orchestra : these passages were all made to radiate to the centre of the theatre, so that the collection of seats between them were reduced to the shape of a wedge, whence the name Cuneus is derived.

CUNIEFORM, wedge-shaped.

CUPOLA [*Lat.* Tholus, *Fr.* Coupole, *Ital.* Cupola, *Ger.* Kuppel,], a light and lofty addition to the roof of a building, or bell-

<sup>m</sup> From Dr. Milner's account of the Limerick Mitre and Crozier, *Archæol.* vol. xvii. of the Crypt, see *Archæologia*, vol. viii. p. 445 ; Green's *History of Worcester*, vol. i., p. 38 ; Battely's *Somner*, &c.

<sup>n</sup> Plate 33. For further information respecting the supposed origin and uses

<sup>o</sup> *Itinerary*, p. 201.

tower, and often surmounting a Dome, having a spherical termination.

**CURIA**, the hall or apartment for courts of justice or legislature among the antients.

**CURULE CHAIR**, an ivory chair of state for the peculiar use of the magistrates of the Roman metropolis.

**CUSHION CAPITALS**, a name given by Mr. Whewell to a peculiarly-formed capital, very common in Romanesque and Norman work. They consist of large cubical masses projecting considerably over the shaft of the column, and rounded off at the lower corners. Sometimes they are cleft below, so as to approach in form to two or more such round-cornered masses. They may be considered as rude imitations of the very projecting ovoli and thick abacus which compose the capital of the Grecian Doric.

**CUSPS** [Lat. *Cuspis*, Fr. *Feuilles*], called also *Feathering*s, the small projecting arcs with which the heads and parts of the tracery of Gothic windows, &c. are ornamented. The meaning of the word is confined by Sir James Hall to the ornaments at the points, from a supposed resemblance to the head of a spear (*Cuspis*); but Chaucer uses the term, "The *Cusps* of the Moon;" and it is commonly used for the small arcs in tracery, &c. Mr. Willis proposes to call these *foils*: according to the number of them in immediate connection, they are called *trefoils*, *quatrefoils*, *cinquefoils*, *septfoils*, and *multi-foils*. The cusps are sometimes feathered again, and this is called *double feathering*<sup>q</sup>.



<sup>p</sup> Plate 34.

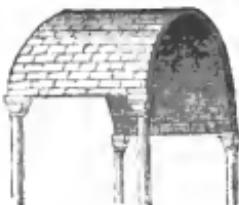
<sup>q</sup> Plate 67, fig. 1. They are not used in the Norman style, but were introduced soon after the pointed arch, though not simultaneously with it, as the earliest pointed windows are plain lancets, not foliated: during a considerable time, it has been well observed by Milner, this

ornament was only used occasionally, but in the end its use became universal. The addition of another cusp on each side of the pointed arch turned its trefoil head into a cinquefoil: in like manner, the introduction of four cusps into a plain circle formed a quatrefoil. William of Worcester calls them *Gendese*. See *Foils*.

CYBORIUM, or CIBORIUM, the vessel in which the Holy Eucharist was conveyed for the use of the sick. (Arch. vol. ii.)

CYCLOPIAN WALLS. See *Masonry*.

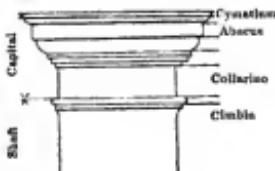
CYLINDRICAL VAULTING, the most ancient mode of vaulting; called also a wagon, barrel, tunnel, or cradle roof. It is, as its name implies, a plain half cylinder, without either groins or ribs<sup>r</sup>.



CYMA, CIMA, SIMA, [Fr. Cymaise, Doucine, Ital. Cimasa,] an undulated moulding, usually the upper one of an entablature: there are two sorts, cyma recta or cyma convex (Fr. Gueule droite, Ital. Gola diritta, Ger. Schläciste, Bulst der Jónischen Säule), which is hollow in the upper, round in the lower part; and cyma reversa or concave\*, called also the ogee (Fr. Cavet, Talon, Gueule renversée, Ital. Cavetto, Ger. Dorische Leiste, Höhlliste), in which the hollow is in the lower part, the projection above.

CYMATIUM. This is not easy to define, but it may be called a capping moulding to certain members and subdivisions of the orders of Classic architecture; thus the small projecting moulding on the top of the architrave is called by this name (except in the Doric order, when it is denominated *tenia*); so also in the similar moulding over the frieze, though this is frequently but incorrectly reckoned as part of the cornice; the small moulding between the corona and cyma of the cornice is also called the cymatium of the corona; the small moulding which runs round the upper part of the modillons of the cornice is their cymatium: even the upper moulding surmounting the abacus of the Roman Doric capital is so called; and the upper mouldings, which serve as a sort of cornice to pedestals, have the same name, occasionally at least.

DACH, Ger. See *Roof*.



<sup>r</sup> The nave of the chapel in the White Tower is a good example of early date, and there are others of nearly the same age, as at Dover, and in Sherborne

Castle: examples are also found of late date, as in the vestibule of Henry VII's Chapel.

\* Plate 52.

DAIS, DAYS, or **Dæs**, **De se**, **Deas**, **Deis**, a raised platform at the upper end of a dining-hall, where the high table is placed, as in the hall of Christ Church, Oxford. Also the seat with a high wainscot back, and a canopy over it, for those who sat at the high table. This term is also sometimes used for a canopy over an altar. In an inventory of the goods of the Priory of Holy Island, of the date of 1493 or 4, quoted by Mr. Raine in his history of North Durham, certain embroidered clothes are enumerated *pro les de se*, and this he supposes to be the true meaning and origin of the term, *De se*, that part of the hall kept to itself. Mr. Tyrwhitt makes a distinction between the Dais, the high Dais, or raised wooden floor at the end of a hall, with the table which stood upon it, and the Ders, or canopy (*Dorsale*, *Ducange*), the hangings at the back of the company often drawn over so as to form a kind of canopy over their heads.<sup>p</sup> The French word Dais literally signifies a canopy, and is used for that which is carried over the Host in processions, also for that over a bed or a seat. Warton observes that it "signifies a throne or canopy, usually placed over the head of the principal person, at a magnificent feast: hence it was transferred to the table at which he sate."<sup>q</sup>

"*Priore prandente ad magnum mensam quam DAIS vulgo appellamus.*"

Matt. Paris in *Vet. Abbat. S. Albani*, p. 92.

DAYS, the bays or lights of a window, the divisions made by mullions.

DADO, or DIE, [*Lat. Solidum*, *Fr. Dé*, *Ital. Dado*, *Ger. Würfel*,] the plain central part of a pedestal; also the paneling running round a room near the ground.

DANCETTE, *Fr.*, the zig-zag or chevron moulding.

DEARN, or DERN, a door-post, or threshold.

DECASTYLE, a portico of ten columns in front.

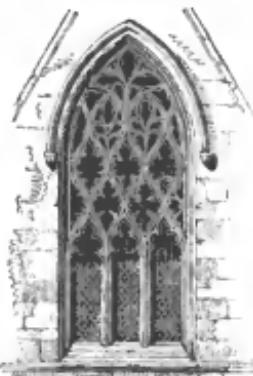
<sup>p</sup> See Tyrwhitt's *Chaucer*, 4to., vol. ii., p. 404.

<sup>q</sup> History of English Poetry, 4to., vol. i., p. 422.

<sup>r</sup> See also Ritson's *Metrical Romances*; and Jacob's *Law Dictionary*, under the word *Dagus*.



DECORATED STYLE OF GOTHIC ARCHITECTURE<sup>s</sup>, (Rickman.) This style is considered by Mr. Whewell and Mr. Willis as the Complete or Perfect Gothic, the Early English being ranked as one of the Transition styles, from the Romanesque or Norman, and the Perpendicular as one of the after-Gothics<sup>t</sup>. The most prominent characteristic of this style is to be found in the windows, the tracery in the heads of which is always either geometrical, in circles, quatrefoils, &c. as in the earlier instances<sup>u</sup>, or flowing in wavy lines, as in the later examples<sup>x</sup>; never with mullions running perpendicularly through the head of the window, as in the style which succeeded to it. The head of the window itself is generally an equilateral arch<sup>y</sup>. There are also some very fine circular windows of this style.



Christ Church, Oxford.

\* It may be useful to remark, as beginners are apt to be misled by the name into expecting to find more ornament in this style than any other, that small country churches of this style are frequently remarkably plain and devoid of ornament.

<sup>t</sup> Its distinguishing features are thus ably summed up by Mr. Whewell: "It is characterized with us by its window-tracery, geometrical in the early instances, flowing in the later; but also, and perhaps better, by its triangular canopies, crocketed and finialled, its *niched* buttresses, with triangular heads, its peculiar mouldings, no longer a collection of equal rounds, with hollows, like the Early English, but an assemblage of various members, some broad and some narrow, beautifully grouped and proportioned. Among these mouldings one is often found consisting of a roll (Plate 59), with an edge which separates it into two parts, the roll on one side the edge being part of a thinner cylinder, and withdrawn a little within the other. A capital with crumpled leaves, a peculiar base and pedestal, also belong to this style."

<sup>u</sup> As at Merton College Chapel, Broughton, Kidlington, &c. &c. See the plates of Windows.

<sup>x</sup> As at Worstead, Norfolk, Little St. Mary's, Cambridge, St. Mary Magdalen, Oxford, &c. &c.

<sup>y</sup> The form of the arch is however never to be relied on as a characteristic of this style; it varies very much in different districts: and even in the same building, where the mouldings and ornaments clearly indicate the same age, the window-arches are sometimes of several different forms, as for instance at Brailes Church, Warwickshire, and Broughton Church, Oxfordshire, both of which are fine specimens of Decorated work. Square-headed Decorated windows are of frequent occurrence, as at Ashby Folville, Leicestershire; Dorchester and Broughton, Oxfordshire, &c. &c.; also windows having their heads formed of a low segmental arch, as at Chacombe, Northamptonshire; Great Rollright, Oxfordshire, &c., though this is less frequent; other forms also occur, as convenience or caprice dictated. This style abounds in the churches in the neighbourhood of Banbury and Chipping-Norton, and in Oxfordshire, Warwickshire, &c., generally; also in Leicestershire, as Gadshy, Ashby Folville, Stoughton, Evington, &c.: in some parts of the country it is comparatively rare.

The doorways of this style have frequently a close resemblance to those of the Early English: they are indeed so much alike, that they are chiefly distinguished by the ornaments.<sup>7</sup> A triangular or an ogee canopy, with crockets and finials, is frequently used over the doorways and windows in the richer specimens of this style. Sometimes a series of niches, with figures in them, is carried up the sides and round the head of the doorway; and sometimes foliated tracery, hanging free from the outer edge of the arch: these have a very elegant effect, but occur only in very rich specimens; they are more commonly used in the French Flamboyant-style. Over these doors and windows there is generally a drip-stone, supported by corbel heads: sometimes foliage or other ornaments are used, always very admirably carved, though the general character of the foliage and other ornamental work of this style is not so bold as the Early English work. To the open-work bands of the last style succeeds the flowered moulding; and to the toothed ornament succeeds a flower of four leaves in a deep moulding, with considerable intervals between; the peculiar ornament called a ball-flower is also much used in the mouldings of this style. The arch most commonly used in this style is the equilateral one, but this is not an invariable rule. Another general characteristic of this style is the arrangement of the shafts in such a manner that the ground-plan of each pier is usually of a diamond or lozenge form: but plain octagonal or hexagonal and round piers are commonly used in this style in parish churches. The Decorated style prevailed throughout the greater part of the fourteenth century; it was first introduced in the reign of Edward I., some of the earliest examples being the celebrated crosses erected to the memory of queen Eleanor, who died in 1290; but it was chiefly in the reign of his successors, Edward II. and III., that this style was in general use: and as considerable changes were made almost immediately after the death of Edward III. it has been not inappropriately called the Edwardian style.

DEBASED GOTHIC, (Bloxam.) This can hardly be said to be distinct from the Perpendicular, and is certainly not worthy

<sup>7</sup> See *Doorways*.



to be called a style, being distinguished only by the utter destitution of almost every real principle of the art, and the omission of every beauty: its characteristics are a general heaviness and inelegance of detail, arched doorways exceedingly depressed, and square-headed windows with vertical mullions, the heads of the lights often without foliation, and occasionally some features of Italian architecture intermixed<sup>2</sup>: but it is chiefly found in additions, repairs, and alterations, and prevailed from about 1540 to 1640, and sometimes even later: during this period some specimens are to be found not unworthy of the better days of the art, particularly of fan-tracery in groined roofs, as in many of the college gateways, and particularly the staircase to the hall of Christ Church, Oxford.

DEGRÉS, *Fr.*, steps or stairs. See *Grees*.

DENTELS, or DENTILS, [*Lat.* *Denticuli*, *Fr.* *Denticules*, *Ital.* *Dentelli*, *Ger.* *Zähnschnitte*,] ornaments resembling teeth, used in the bed-mould of Ionic, Corinthian, and Composite cornices: they are parts of a small flat face which is cut perpendicularly, and small intervals left between each.

DENTELURES, *Fr.* See *Crenelles*.

DIAGONAL RIB (Whewell), a rib crossing a bay or compartment of a vault diagonally from the opposite corners.

DIAMETER [*Lat.* *Diametres*, *Fr.* *Diamètre*, *Ital.* *Diametro*, *Ger.* *Durchmesser*,], a line which passes through the centre of a column at its base.

DIAPER [*Lat.* *Diasperatu*, *Fr.* *Diapré*, *Ital.* *Diaspro*, *Ger.* *Geblümte*,], a panel flowered either with carving in low-relief, or with colours and gilding: the back-ground of niches, &c. during the Decorated period are frequently Diaper.



Duffield Church, Derbyshire.



<sup>2</sup> Many of our country churches, which were repaired in the century succeeding the Reformation, exhibit the marks of this style, as Plaxted church, Kent, built in 1649. The tower of Deddington church, Oxfordshire, rebuilt in the time of Charles II., though a better specimen than usual of that period, most of the

DIASTYLE [*Lat.* *Diastylos*, *Fr.* *Diastyle*, *ou a colonnes distantes*, *Ital.* *A colonne distante*, *Ger.* *Weltäusig*],  an intercolumniation of three diameters.

DIATHYRA, or PROTHYRA, [*Fr.* *Barrières*, *Avant-portes*, *Ital.* *Antiporta*, *Ger.* *Schranken*, *Befriedigung vor der Thurc*,] the vestibule before the doors of a house.

DIATONI, *Lat.* and *Ital.* See *Perpent-stones*.

DIAZOMATA [*Lat.* *Præcinctio*nes, *Fr.* *Attérages*, *Ital.* *Precinzio*ne, *Ger.* *Winfäße im Theater*], the passages or corridors in a Grecian theatre: the landing places on a staircase.

DIE, the cube of a pedestal, between the base and the cap. See *Dado*.

DIPTEROS, DIPTERAL, [*Fr.* *Diptère*, *Ital.* *Diptero*, *Ger.* *Doppelflüglität*,] having a double range of columns. The sixth order of temples, according to Vitruvius.

DISCHARGING ARCH, an arch formed in the substance of a wall, to relieve the part which is below it from the superincumbent weight: they are frequently used over lintels and flat-headed openings.

DITRIGLYPH [*Fr.* *Distriglyphe*], an interval between two columns, admitting two triglyphs on its entablature; used in the Doric order.

DODECASTYLOS, a building having twelve columns in front.

DOGS, ancient pieces of furniture made of iron, and used for laying wood upon to burn, in lieu of a grate: called also andirons, hand-irons, and end-irons. See *Andirons*.

DOMkirche, *Ger.* See *Cathedral*.

DOME [*Fr.* *Dôme*, *Ital.* *Duomo*, *Ger.* *Dom*], in Italian architecture, a cupola, or lofty semi-circular or convex roof, usually surmounted by a lantern. The interior of a dome forms a coved or concave ceiling. So much does the cupola prevail in the old churches both in Italy and in Germany, that the Latin word *Domus*, or house, applied to that of worship *par excellence*, and retained alike in the Italian appellation of *Duomo*, and the German one of *Dom*, given to the cathedral of each city, has

old materials being used, is still a heavy clumsy structure. The tower of Frampton church, Dorsetshire, built in 1695, is a curious compound of debased Gothic

and Italian architecture; it is square, surmounted by a battlement and pinnacles, and has a sort of Doric column at each angle.

in French and English been transferred and restricted to, and become synonymous with, that peculiar part thereof more properly called cupola.—*Hope*.

DOMESTIC ARCHITECTURE OF THE MIDDLE AGES. There is ample evidence yet remaining of the domestic architecture in this country during the twelfth century. The arrangement of the ordinary manor house, and even of houses of greater consideration, appears to have been generally a building in form a parallelogram, two stories high, the lower story vaulted, no internal communication between the two, the upper story approached by a flight of steps on the outside, and in that story was sometimes the only fireplace in the whole building. It is more than probable that this was the usual style of house in the preceding century, as in the Bayeux Tapestry is the representation of a house having all these features, except the fireplace. The manor house at Boothby Pagnel, Lincolnshire, is a perfect specimen of such a house, its date rather late in the twelfth century; it had a sort of moat not washing the walls: at Christchurch, Hants., is another house rather earlier<sup>a</sup>. The Jews' house at Lincoln seems to have been also on this plan, the fireplace being in the upper story; so another house near it; and the Guild there, commonly called John of Gaunt's Stables, appears to have had a fireplace in the upper story; in which story in all these buildings (where that story exists) are the larger windows, those below being small narrow lights<sup>b</sup>. Moyses' Hall at Bury St. Edmund's is a larger and later building, consisting of two portions, but still, so far as it can be traced, on the same plan. At Canterbury there yet remains a covered flight of steps to an upper story, supposed to be the only one of this age now in existence: the roof is supported by a series of richly ornamented semi-circular arches on slender shafts. The building this flight led to is now destroyed: it was called the Strangers' Hall or Treasury.

There were however in the twelfth century other houses on a

<sup>a</sup> There are also in some parts of the kingdom remains of similar houses, as part of the Crown inn, Rochester, part of a house at Salford near Bristol.

<sup>b</sup> Sometimes the building was more extensive; thus the remains which in

1830 existed of the prior of Lewis's Hostelry in Southwark, and which was the lower story of such a building (vid. *Archæol.* vol. xxiii.), had apparently other buildings joined on to it.

different plan, having a hall on the ground-floor, which went the whole height of the house; thus at Barnack <sup>was</sup><sup>c</sup> such a hall, divided into three parts by columns and arches like a church: at Oakham Castle, Rutland, is a similar hall, which is all that now remains of the original structure built by Walcheline de Ferrers about 1180. The greater part of the palace of the bishop of Hereford appears to have been originally a hall on this plan, having the columns and arches of timber. In a garden at Warnford in Hampshire are two rows of very lofty octagonal columns of the latter part of the twelfth century, which appear to have supported the roof of a hall, and from their great height probably did so without intervening arches. It is not unlikely that Westminster Hall, as originally built by William Rufus, was from its great width so arranged, and the roof thus supported: at a later period there occur occasional instances of a similar plan<sup>d</sup>.

The square-headed window early appears, for it occurs divided by a mullion, under a semi-circular arch at Moyses' Hall. Instances also are found in this century of a fashion which continued much later, seats are formed on each side of the window in the interior, by cutting down the wall, or rather by not building it up all the way to the window-sill, leaving a bench of stone on each side. Various parts might be picked out of remains of religious houses, and in many places single doorways remain, of this age. The castles at this period had also their entrance on the first floor by a flight of steps, as at Rochester. At Temple Bruer, Lincolnshire, remains the square Tower (late Norman), originally joined to the round Church, which is now destroyed; this Tower was the residence or part of the residence of the Knights Templars.

In the early part of the thirteenth century the general plan of house before spoken of was still continued, and of this Pythagoras's School at Cambridge, and the Temple farm, Strood, Kent, (the latter to be disentangled from modern work,) are

<sup>c</sup> It is mortifying to be obliged to speak of the existence of this most valuable specimens of domestic architecture in the past tense; it was pulled down about the year 1830.

<sup>d</sup> At Minster, Thanet, are remains of

a very early Norman house. At Bishop's Waltham are also Norman remains. Winwall, Norfolk, which is engraved in Britton's Antiquities, vol. v. p. 180, plate No. 25, is a Norman chapel turned into a house in modern days.

specimens; and there are other buildings of about the same date of the same kind. There has been a difficulty in finding even a tolerably perfect house during the latter half of this century, and the cause is probably this; so long as the house was a simple parallelogram, the original building is easily distinguished among later additions, but when increasing wants changed the plan to one more complicated, the original plan would be more difficult to detect amidst subsequent alterations. There is however a good example in Aydon Castle, Northumberland, the date of which is rather late in the thirteenth century, and the building is, except as to some of the offices, in a wonderfully perfect state: though called a castle, it is merely a house built with some attention to security. The general plan is a long irregular line, with two rather extensive enclosures or courts formed by walls, besides one smaller one within. On two sides is a steep ravine, on the others the outer wall has a kind of ditch, but very shallow. The original chief entrance is yet by an external flight of steps which had a covered roof to the upper story, and so far partaking of the features of the earlier houses: it contains at least four original fireplaces. Some of the windows are square-headed, with two lights<sup>e</sup>.

Early in the fourteenth century comes Markenfield Hall, Yorkshire, on a plan not very unlike Aydon, and mostly very perfect; but here the entrance was on the ground: the lower story partly vaulted, and the chief rooms still up stairs: it has a turret staircase, and there are square-headed two-light windows, with a transom, a large irregular court formed partly by the house, partly by stables and other outbuildings, surrounded by a moat, which is scarcely more than a ditch. The windows which are square-headed are evidently made so from necessity, the floor above or the roof not allowing space for an arch. Where there is space the windows are arched. Per-

<sup>e</sup> Remains of houses built in the thirteenth century are to be found in various other places; Ryhall, Rutland; Stamford and Aslackby, Lincolnshire; Nassington and Woorderford, Northamptonshire, the remains of the last considerable; Thame Prebendal House, Oxon; Godmersham,

Kent; and much of domestic work of this age is to be traced in various monastic buildings. At Middleton Cheney, Oxon, is a singular curiosity, a timber doorway having the toothed ornament curved in the head, which is a low segmental arch.

haps late in the preceding, and certainly early in this century, houses are to be found which (it may be presumed for safety) have a square tower attached to them. Longthorpe near Peterborough is one of these, and the tower, though later in detail, has many features in common with that at Temple Bruer, before mentioned. There was such a tower at Nursted Court, Kent; and in the same county the older part of the building called Stone Castle is probably such a tower.

The domestic<sup>f</sup> remains during this century are very numerous, and the plans very various, probably some of them originally quadrangular within moats, but we are not aware of any quadrangular building which has all its sides of the fourteenth century; the nearest to it is perhaps the Mote, Ightham, Kent. The hall is a very chief feature in the houses of this date, and that at the Mote, Ightham, is very perfect, and is also valuable because it explains the mode in which the roof was placed on the hall of the archbishop's Palace at Mayfield, Sussex, which has at present only the two stone arches which supported it remaining. There appears to have been the same kind of roof at Battle Hall, in Leeds, Kent. It usually happens, however, that the hall of houses during this century has in recent days been subdivided by modern floors, and the external features alone remain, as at Northborough, Northamptonshire, and many other places. Part of Battle Hall still retains the aboriginal plan of house, (if the term may be used,) as in one part of the house, at the east end of the hall, is a dark vaulted room, or almost cellar, and over it a sort of principal chamber, with a fireplace, this portion is of no greater age than the rest of the building. Having already mentioned roofs, mention must be made of that of the hall at Nursted Court, Kent; it was so framed as to stand about four feet within the walls, and formed

<i>f Cambridgeshire.</i>	<i>Lincolnshire.</i>	<i>Somersetshire.</i>
Prior Cawden's House, Ely.	Uffington.	Bishop's Palace, Wells.
<i>Kent.</i>	<i>Monmouthshire.</i>	Vicars Close, Wells.
Nash Court.	Ludlow Castle.	Clevedon.
Courtodge, Great Chart.	<i>Northamptonshire.</i>	<i>Wiltshire.</i>
Archbishop's Palace, Chavey.	Barnack.	South Wraxhall.
Southfleet Rectory.	Part of Broughton Castle.	Place House, Tisbury.
Penthurst.	<i>Oxfordshire.</i>	<i>Worcestershire.</i>
	<i>Rutland.</i>	Hall of the Abbot, Great Malvern.
	Gateway Tolethorpe.	

by the two timber columns on which it rested two small side aisles and a centre, so far in plan like the earlier Norman halls of Barnack and Oakham.

The domestic architecture of every country is necessarily affected by the degree of safety in which that country may be, consequently, in the north of England, from the early part of the fourteenth century down to the union of the two crowns of England and Scotland under one monarch, James I., or nearly to that time, no residence was safe except a tower, (some rectory houses are yet towers,) so that for what may strictly be termed "domestic" architecture during the fourteenth century, it is in vain to search there; but there are many border towers, as they are termed, and many of great interest: Belsay Castle is the finest<sup>g</sup>. They all, or at least nearly all, preserve the aboriginal feature of having the lower story vaulted like the twelfth century houses; and in Chillingham Park, Northumberland, is Hepburn Tower, which still more accurately preserves at the end of the fourteenth century, or perhaps rather later, the features of a house of the twelfth century; it is nearly square, has the lower story vaulted, and had *originally* (for the staircase has clearly been thrust in since) no internal communication between the upper and lower story; the fireplaces (five in number) are in the upper story and attics<sup>h</sup>.

With respect to houses in towns during this century there are in York some remarkable specimens of foot entrances from the street, to courts which appear to have been in common to several houses. They are chiefly remarkable from the enormous length of the spurs forming the two sides of the entrance, and supporting the projecting story of the house above, or rather supporting a projection beyond that projecting story. This taste in York continued until late in the fifteenth century, and the spurs are then very richly carved. There are perhaps no other specimens of them, at least not carried to the extent they are there. It is impossible, from the multiplicity of remains in this century, to do any thing like justice to the matter in a mere outline like this. There are timber houses of the four-

<sup>g</sup> See also Edlingham, Witton, Elsdon, &c. &c. Northumberland.

a brick house, either very early in this or late in the preceding century.

<sup>h</sup> Little Wenham Hall in Suffolk is

teenth century yet remaining, but of course the details are much destroyed; they exist at York and Salisbury, at Wingham<sup>i</sup>, Kent, and there is one or part of one at Colchester. Single doors, &c. occur in other places. It is probable that there exist halls of this century in some of the timber houses in Cheshire, but we have not seen them.

In the fifteenth century, houses of all materials, plans, and sizes, occur; sometimes quadrangular, as at Thame Prebendal House, though part is earlier; sometimes a large irregular court, formed partly by the house, by stables and other out-buildings, and by walls, as (late in the century) Great Chalfield, Wilts. Until rather late in the century it is not however easy to find an entire house of any size all of one date<sup>k</sup>. The fronts of Ockwells, Berks; Great Chalfield, Wilts; and Harlaxton, Lincolnshire, (the latter amidst much later work) exhibit a singular uniformity of design: at each end are two large gables, then two small ones, one forming the porch, the other the hall window, and the centre of the building between these two small gables consists of a recess forming the hall. Of that recess hereafter. Towards the end of the century tower gateways, sometimes square (used earlier also) and sometimes with octangular towers on each side, were used for the entrance. Moats were still in use through this century, but not to every house; it is not improbable that sometimes the moat may have belonged to an older house than the existing one. In the northern counties, border towers were still in use by the smaller pro-

<sup>i</sup> The house here referred to as at Wingham, must not be confounded with one at the same place of later date, and which, to a general observer, is most striking in its appearance.

<sup>k</sup> *Bedfordshire.* *Huntingdonshire.*  
Summerville. Buckden.  
*Buckinghamshire.* *Kent.*  
Eton College. Eltham.  
*Cornwall.* Longfield.  
Cothele. Westounhanger.  
*Derbyshire.* Lyminge.  
Winfield Manor Starkey's Woudham.  
House. Hever.  
Haddon Hall. Knole.  
*Devonshire.* *Lincolnshire.*  
Dartington. Tattershall Castle.  
*Hertfordshire.* Gainsborough Ma-  
Hatfield. nor House.

<i>Leicestershire.</i>	<i>Surrey.</i>
Kirby Muxloe.	Archbishop's Palace, Croydon.
<i>Middlesex.</i>	Beddington Hall.
Crosby Hall.	<i>Sussex.</i>
Hampton Court.	Brede Place.
<i>Norfolk.</i>	<i>Warwickshire.</i>
Oxburgh Hall.	Caludington House.
<i>Northamptonshire.</i>	Baddesley Clinton.
Fotheringhay.	<i>Wiltshire.</i>
Duddington.	Norrington.
<i>Oxfordshire.</i>	Woodland.
Stanton Harcourt.	South Wraxhall.
Ewelme Hospital.	Pottern.
Broughton Castle.	Place House, Tis- bury.
<i>Rutlandshire.</i>	
Liddington.	<i>Somersetshire.</i>
<i>Salisbury.</i>	Bishop's Palace, Sa- lisbury.
Chapel Cleave.	
Walton.	

priectors<sup>1</sup>; and castles, possessing features both of habitation and fortification, by the greater Lords: of these last, Warkworth is by far the finest; the whole of the lower story is vaulted, the chief rooms being above. In many towns<sup>m</sup> are considerable remains of houses built during the fifteenth century; many of them originally inns, and some still so. A house in the market-place, Newark, is an early instance (Ed. IV.) of timber and ornamental plaster or cement united, of which latter material are a series of figures with canopies; here, as in many other timber houses in towns, a long range of windows, or rather one window extending through the whole front, occurs. In some towns<sup>n</sup> are to be found houses the lower stories of which appear to have been originally intended for shops, from their having arcades of stone or timber, originally apparently open.

Nothing has yet been said of the mode in which houses were fitted up in the interior, as but little evidence on this head is to be found until late in this century. Hall screens are occasionally to be found rather earlier, but not much so. Tapestry of course must have been in use, but specimens even so late as the end of this century are not common, and we believe none occur earlier. The walls were also occasionally painted with ornaments or figures; indeed remains of this are to be found at a much earlier period, as the celebrated Painted Chamber in the Palace at Westminster. It is probable that wainscot also began to be used at the end of this century, but any observations on it may be postponed until the next century. It is not easy to speak of the ceilings during this century; at Sherborne Abbey, Dorset, is a good timber one divided into squares with flowers carved at the intersections: the hall at Great Chalfield had its ceiling divided into squares by the main timbers, and those squares subdivided into others of plaster, with bosses at the intersections<sup>o</sup>.

During the sixteenth century there arose many houses of

<sup>1</sup> Betchfield, Northumberland; the older portion of Dalston Hall, Cumberland; Mortham's Tower, Yorkshire, &c. &c. The two last are well worth examination.

<sup>m</sup> Grantham, Lincoln, Salisbury, Sher-

borne, Glastonbury, Canterbury, York, Exeter, Wells, Bristol, Coventry, Chester, Tickhill.

<sup>n</sup> Canterbury, Charing, Kent; Glastonbury.

<sup>o</sup> The plaster divisions are gone.

great magnificence, of all plans and materials, and ample remains of which yet exist<sup>p</sup>.

Of course from the middle down to the close of this century, Italian features were continually increasing, and consequently the style which was in use at the end of the century varied very materially from that used at the beginning. Early in this century, if not sooner, wainscot came much into use for the principal rooms. The panels were small, and mostly of what is called the linen pattern, being more or less in imitation of folds of linen; but they were also carved with every variety of pattern, mixed more or less with Italian details, and frequently the upper line of panels of the room had carved in high relief fanciful heads placed in wreaths. Hahnaker in Sussex, when standing, was very rich in this sort of work. A great deal yet remains elsewhere, as at Tolleshunt Darcy, Essex; Thame Park, Oxon; Boughton Malherbe, Kent; a house built by Sir Antony Wingfield, Ipswich, (now the Magpie!) Syon House, Middlesex; and so in very many other places more or less. At Compton Wyniate, Warwickshire, is a room the walls of which are lined with oak boards, not panelled but closely fitted, with carving round the door and up the angles, and a cornice. In the principal room (up stairs) of a timber house, Pattenden<sup>q</sup>, near Goudhurst in Kent, the walls and ceilings are lined with oak boards reeded with the mouldings of the linen pattern, but not panelled. In one of the other rooms in the same house there was a ceiling similar to that before mentioned at Sherborne Abbey. In halls and lofty rooms the wainscoting was only about eight feet high. Towards the latter end of the century plainer panels were introduced, with sometimes gilding,

<i>Cheshire.</i>	<i>Kent.</i>	<i>Nottinghamshire.</i>	<i>Sussex.</i>
Hooton Hall.	Penshurst.	Wollaton Hall.	Cowdray.
Moreton Hall.	Hever.	Oxfordshire.	Warwickshire.
<i>Cumberland.</i>	Franks.	Broughton.	Worm Leighton.
Dalston Hall.	Cobham Hall.	Suffolk.	Wiltshire.
<i>Dorsetshire.</i>	Orpington Rectory.	Hengrave Hall.	Longleat.
Athelhampton Hall.	The Mote Ightham.	Gifford's Hall.	Laycock Abbey.
Wolverton Hall.	<i>Middlesex.</i>	West Stow Hall.	Yorkshire.
<i>Essex.</i>	Hampton Court.	<i>Surrey.</i>	New Hall, near Poole.
Nether Hall.	<i>Norfolk.</i>	Sutton Court.	tefract.
Layer Marney.	East Basham Hall.		
<i>Gloucestershire.</i>	Oxonend Hall.		
Thornbury Castle.	<i>Northamptonshire.</i>		
	Burleigh.		

<sup>q</sup> It is not improbable that this house may have been built at the latter end of the preceding century.

as at a house at Hollingborne, Kent, and also arabesques, &c. in painting, as at Boughton Malherbe, Kent. These particular panels at this last place are of deal, which is an early use of that material. Sometimes the walls had rude paintings, as at Eastbury House, Essex.

The cielings were frequently very richly ornamented; in the early part of the century the main divisions were formed by the girders of the floor above, and those spaces subdivided by plaster ribs slightly raised, as at Thame Park; sometimes the girders and joists of the floor above were left bare, but ornamented by mouldings, and occasionally richly carved, as at a house in Colchester, now the Marquis of Granby public house. The room in the house before mentioned at Ipswich (Magpie<sup>1</sup>) has a very rich cieling of pendants. Sometimes the cielings were divided into various figures by ribs of oak, and the spaces between plastered; as at Layer Marney, Essex, Hever and Allington Castles, Kent. In later times these ribs were of plaster, and much ornamented. No ornamental staircases yet occur, unless it be towards the end of the century; where in this century they exist of such a form as according to the taste of later days would have required a baluster, the space below the hand-rail is usually filled up with plaster instead of having an open balustrade, as at Boughton Malherbe, and Leeds Castle, Kent<sup>2</sup>. It was not until late in this century that the chimney-piece was carried up the whole height of the room, and had every species of ornament lavished on it.

In the early part of this century, and perhaps late in the last, the usual plan of the timber houses of the yeomen and small gentry in Kent and Sussex, and perhaps other counties, appears to have been frequently this; the upper story projected at each end, the centre forming a recess between them; that centre formed a hall, which was open to the roof, and had no fireplace, as the roof is not unfrequently covered with a thick coat of hardened wood soot. A century later floors were inserted in the hall, and a chimney built<sup>3</sup>. This is a reduced specimen of the general plan of Great Chalfield, &c. before mentioned, and

<sup>1</sup> The latter of these is now destroyed.

house at Harrietsham in the same county, are good specimens. There are very

<sup>2</sup> Link Farm, Egerton, Kent, and a many others.

that plan is certainly the origin of the  $\square$  and  $\bowtie$  houses, which had the hall in the centre recess, and were continued down into the eighteenth century. Galleries appear to have been not generally in use before the latter part of this century. The timber houses in Shrewsbury of this century and down to the end of it display an unusually late adherence to Gothic forms in their details. They are of course flat in execution. The timber houses in towns during the latter part of this century are often very splendid.

The houses of the seventeenth century hardly require description, they are so well known<sup>t</sup>. Staircases such as Lord Bacon describes in his *Essay on building*, with open balustrades, came into use, and many of them very handsome. Galleries also in the large houses. The workmanship however of the time of James I. and Charles I. is frequently inferior to that of Elizabeth's time, especially as to carving and ornamental plaster work. Towards the middle of the century houses with high roofs and bold cornices on large projecting brackets are occasionally found, as Balls in Hertfordshire, but they were not thoroughly established until late in the century. In the latter part of this century houses of plaster very richly ornamented were frequent in towns. Of these, Sparrow's House at Ipswich is the most splendid specimen. They occur at Maidstone, Canterbury, and many other places. One of the richest timber houses to be found of this period is at Ludlow. During this century also, in the garden, terraces with balustrades of open panels, and having animals at the angles, were frequently used and have a very striking effect; witness Claverton, Somersetshire, and the Duke's House, Bradford, Wilts.

Lastly, it is worthy of remark, that down to the beginning of the eighteenth century and even some way into it, the plan of having the chief room up stairs was not unfrequently still

<i>t Derbyshire.</i>	<i>Kent.</i>	<i>Northamptonshire.</i>	<i>Warwickshire.</i>
Hardwicke.	Knole.	Castle Ashby.	Aston Hall.
<i>Essex.</i>	Godinton.	Kirby.	<i>Wiltshire.</i>
Audley End.	Charlton House.	<i>Oxfordshire.</i>	Charlton.
<i>Hampshire.</i>	<i>Lincolnshire.</i>	Wroxton Abbey.	<i>Worcestershire.</i>
Bramhill.	Harlaxton.	<i>Somersetshire.</i>	Westwood.
<i>Hertfordshire.</i>	<i>Middlesex.</i>	Montacute.	<i>Yorkshire.</i>
Hatfield.	Holland House.	<i>Surrey.</i>	New Hall, near Otley.
<i>Huntingdonshire.</i>	<i>Norfolk.</i>	Loseley.	
Hinchinbrook.	Blickling.		

continued; thus retaining to a very late period so much of the arrangement of the twelfth century house, although the original reason for that arrangement had long ceased; but it was probably continued for purposes of state, especially so long as the staircase leading to the chief room formed a handsome feature of the house. The arrangement however was sometimes retained even in smaller houses<sup>u</sup>.

**DONJON**, *Fr. [Ital. Guardingo, Ger. Schloß-thurm.]* See *Keep*.

**DOORWAY**, **Door**, **Dort**, *[Lat. Portus, Thyroma, Fr. Porte, Ital. Porta, Ger. Thür.]* the entrance into a building: the doorways of Norman and Gothic buildings afford some of the best indications of the different styles. The

Norman doorways are usually characterized by semi-circular arches, and by their extreme depth, arising from the enormous thickness of the walls. Those of the earliest period were comparatively small, and the archivolt entirely devoid of ornament; not recessed, and the edges square with the face of the wall: in some very early instances we find the plain triangular arch, as at Barnack and Brigstock<sup>y</sup>. Towards the close of the eleventh century the doorways began to be enlarged<sup>y</sup>, and more ornamented: these doorways are often preserved when every other part of the church has been rebuilt. During the twelfth century, doorways exhibited all the elaborate workmanship of ornamental architecture peculiar to the Norman style<sup>z</sup>. The columns were richly decorated on their surface, the capitals in a better style of finish; the intervening piers were covered with highly-wrought foliage and flowers, or rude figures of saints in panels. The beak and cat-head ornaments, together with the diamond,



Brixworth Church, Northamptonshire.

<sup>u</sup> For such remarks as may be made on chimneys and fireplaces, and other subjects connected with domestic architecture, the reader is referred to those words.

<sup>x</sup> Plate 35.

<sup>y</sup> The thickness of the wall was divided into stages, as it were, or, according to the technical terms, the doorways were *recessed*, either simply recessed, that

is, once divided, or doubly, or trebly, or sometimes, in the richer doorways, five or six times recessed; in these rich doorways each division, stage, or recess, has its separate arch, with its own mouldings and ornaments, and supported by its own shaft, placed in the nook formed by each succeeding angle, as it recedes from the surface of the wall.

<sup>z</sup> Iffley, Plate 36.

platted, astreated, pine-cone, and many other varieties, were introduced in the archivolt, on a larger and more finished scale; whilst upon the doorway-plane was rudely carved some emblem of Christianity, such as the Virgin and Child, &c., or sometimes a representation of the Deity, as at Essendine Chapel, Rutland<sup>d</sup>. These rude sculptures may possibly be the work of an earlier age, as in France we find them much more frequently on buildings without the confines of Normandy than within them. The very deep and elaborate doorways which in England are considered as the perfection of the Norman style, are rarely found in Normandy itself.

The doorways of the first or Early English style of Gothic architecture are deeply recessed, with a succession of shafts supporting an archivolt of several gradations, with plain mouldings. The larger doors are often double, divided by a shaft, with a quatrefoil or other ornament over it<sup>e</sup>. The introduction of a small door on each side the large western one generally took place in this age, though we occasionally find it in the previous one. It is to be remarked that the doors of country churches of this style were generally small, with merely a plain pointed arch, or sometimes with the trefoil arch. In some districts the square-headed trefoil, with a plain chamfered edge, without mouldings, is used<sup>f</sup>, but this form was also continued in subsequent styles. Round-headed doorways are frequently continued in the Early English style, the mouldings and ornaments being either a mixture of Norman and Early English, or sometimes entirely of the latter character: this form of doorway was occasionally continued even later.



Wulston Church, Warwickshire.



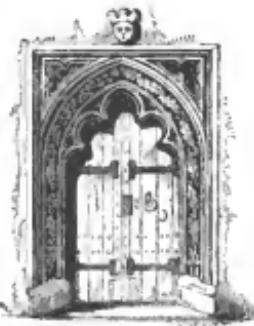
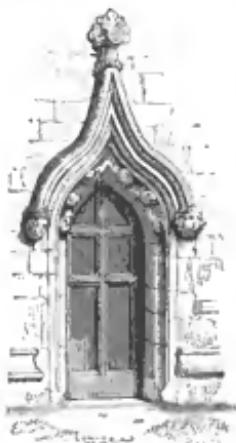
Paul's Cray, Kent.

<sup>d</sup> Plate 35.<sup>e</sup> Southwell, Plate 37.<sup>f</sup> St. Thomas's, Oxford, Plate 37.

The doorways of the second, or Decorated style of Gothic, are not so deeply recessed, but more highly finished, and formed of more graceful arches. The doorways in this style are frequently surmounted with triangular pediments, sometimes loaded with a variety of little figures, and subjects from scriptural history<sup>g</sup>.

The large double doorways so common in the Early English style are less frequent in this; Decorated doorways have frequently shafts in the jambs, but these shafts are *not* detached as in the Early English, they have frequently carved capitals, the foliage of which is not so bold as before; more commonly the capitals are plain, distinguished only by the mouldings. In the smaller country churches of this style the doorways are frequently plain, without shafts, and the mouldings continued down the sides without any capital: a plain chamfer without mouldings also frequently occurs. Small doorways with an ogee head also occur occasionally, as at Witney.

The doorways of the Perpendicular style of Gothic are generally surmounted by a square head, whose spandrels are frequently ornamented with beautiful foliage, or richly executed sculpture<sup>h</sup>. The smaller and plain doorways of this style are readily distinguished by a large hollow, rather wide and shallow, continued round the arch and down the jambs, usually without shaft or capital; those of the



<sup>g</sup> This is particularly the case in the richer doorways at the west end in the tower, as at Bloxham church, Oxfordshire, &c.

<sup>h</sup> The doorway at the west end of Magdalen chapel, Oxford, with the figures over it (Plate 38), ought rather to be

considered as a doorway within a porch, although the projection is so slight that in this country we should hardly give it that name; on the Continent such examples are more frequent.

It may be remarked that the south door is that which has been commonly

earlier styles have frequently a plain chamfer or splay, but are not hollowed<sup>i</sup>.

DOORWAY PLANE (Willis), the space frequently found between the doorway properly so called, and the larger door archway within which it is placed: this space is frequently richly ornamented with sculpture, figures in niches, &c.: as at Essendine chapel, Rutland, (Plate 20.)

DORIC ORDER [*Lat. Genus Doricum, Fr. Ordre Dorique, Ital. Ordine Dorico, Ger. Dorische Ordnung.*] This is the oldest of the three Grecian orders; its peculiar characteristics are a short thick column, diminishing considerably between the base and the neck, supporting a high ponderous entablature. This order is generally very massive, the best examples being from five to six diameters high.

The COLUMNS of this order were, in Greece, generally placed on the floor, without pedestal and without base; the capital, which occupied a height of about half a diameter, had no astragal, but a few plain fillets, with channels between them, under the ovolو, and a small channel below the fillet. The ovolо is generally flat, and of great projection, with a quirk or return. On this was laid the abacus, which was only a plain tile without fillet or ornament.

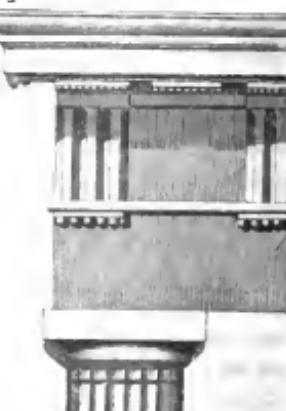
In the division of the ENTABLATURE, the architrave and frieze have each more than a third in height, and the cornice less. The architrave has only a plain broad fillet, under which are placed the drops or guttæ, which appear to hang from the triglyph.

The triglyph, in Greece, appears to have been generally

used as the chief entrance to the church; except where the village or town was on the north side of it, in which case the north door, which otherwise was only used on occasional ceremonies, and was sometimes, but by no means always, the chief entrance.

<sup>i</sup> When there are mouldings the dis-

tinction is usually easy, but we occasionally find a mixture of the Decorated and Perpendicular ornaments; these must be considered as a transition between the two styles, as at King's Sutton, Northamptonshire; but such instances are not common.



placed at the angle, thus bringing the interior edge of the triglyph nearly over the centre of the angular column. The metope, or space between the triglyphs, was nearly the square of the height of the frieze, and a mutule was placed not only over each triglyph, but also over each metope. The cornice of this order, in Greece, consisted of a plain face, under the mutule, which was measured as part of the frieze, and then the mutule, which projected sloping forward under the corona, so that the bottom of the mutule in front was considerably lower than at the back. Over the corona was commonly a small ovolo and fillet for the cymatium; and below the corona a fillet about equal in height to the mutule.

The ornaments of this order, in Greece, were, first, the flutings of the column, which are peculiar to the order, and are twenty in number, shallow, and not with a fillet between them, but sharp edges. These flutes are much less than a semi-circle, and should be elliptic.

Second, at the corner, in the space formed in the soffit of the corona, by the interval between the two angular mutules, was sometimes placed a flower, and the cymatium of the cornice had often lions' heads, which appear to have been real spouts.

Third, in addition to the drops under the triglyph, the mutules had also several rows of drops of the same shape and size<sup>h</sup>.—*Rickman*.

The ROMAN OR ITALIAN DORIC differs from the Grecian in being lighter, the columns being generally eight diameters high, and frequently set on a plinth; there is also some difference in the capital; this has an astragal and neck under the ovolo, which has sometimes three small fillets projecting over each

<sup>h</sup> On viewing and comparing the examples of the Doric order, the first emotion will probably be surprise, at beholding the different proportions,—a diversity so great, that scarcely any two instances appear which do not materially differ in the relative size of their parts, both in general and in detail, and presenting differences which cannot be reconciled upon any system of calculation, whether the diameter or the height of the column, or the general height of the order, be taken as the element of pro-

portion. At the same time, they all resemble one another in certain characteristic marks, which denote the order; the differences are not generic, but specific, and leave unimpaired those plain and obvious marks, which enable us to circumscribe the genuine Doric order, within a simple and easy definition.—*Aikin*.

The best examples of the Grecian Doric appear to be the Pantheon, and temple of Theseus at Athens, and the temple of Minerva at Sunium.

other, and sometimes another astragal and fillet. The ovolu should be a true quarter-round: the abacus has a small ogee and fillet on its upper edge. The architrave has less height than the Grecian, being only two thirds of the frieze, which is equal in height to the cornice. The cornice differs much from the Grecian, having its soffit flat, and the mutules square, with a square interval between them. The Grecian drops in the mutules generally appear in front, below the mutules; but the Roman do not, and are sometimes omitted; the drops also are of a different shape, being more complete cones. The cymatium is often a cavetto, and sometimes a cyma recta, with an ogee under it. The intercolumniations of the Doric order are determined by the number of triglyphs which intervene, instead of the number of diameters of the columns, as in other cases.

DORMANT-TREE. See *Sleeper*.

DORMER, DORMER-WINDOW, a window set upon the sloping side of a roof, usually belonging to a sleeping apartment.

DORMITORY, *Dorter*, [Lat. *Dormitorium*, Fr. *Dormitoire*, *Dortoir*, Ital. *Dormitorio*, Ger. *Schlafgemach*,] a sleeping apartment: in our ancient monasteries this usually consisted of a range of cells on each side of a long and sumptuous chamber.

“On the west side of the cloyster was a large house called the *Dorter*, where the monks and novices lay.”

Antient Rites of Durham.

DOSSEL, or DOSER, a hanging of rich stuff on a screen of ornamental wood-work at the back of the dais, or seat of state.

“There were *dosers* on the deis.” Warton’s History of Poetry.

DOS D’ANE, the ridge on the top of stone coffins, chiefly used in the eleventh and twelfth centuries: but occasionally later, even to the present time in some districts.

DOUELLE, Fr. See *Archivolt*.

DOUCINE, Fr. See *Cyma*.



Chapel Cleeve, c. 1350.

DRESSINGS, a term intended to describe those parts of a building which are finished in a superior style; as when the walls are of rubble or brick, the windows, doors, &c. are called Dressings.

DRIPSTONE [*Fr.* *Larmier*, *Ital.* *Grondatojo*, *Ger.* *Kranzleiste*], called also Label, and Weather-moulding, and Water-table; a projecting tablet or moulding over doors, windows, &c. to throw off the rain.

It varies in form at different periods: in the Norman and Early Gothic styles it usually follows the form of the arch; in the Decorated style of the fourteenth century it is frequently in an ogee form; at a later period it is most commonly square, as in the example<sup>k</sup>. When there is no head<sup>l</sup> or ornament to support the dripstone, the return at the spring of the arch takes different forms at different periods; the most common is a rectangular return, though this is not so usual in the thirteenth century as later: in the fourteenth century and earlier the moulding of the dripstone sometimes, after returning at a right angle, took horizontally a curved line, so as to die in the wall; sometimes, when not returning at a right angle, it took a curved line upwards, so as to form a circular instead of a rectangular termination. In the fifteenth century, especially in the west of England, (and perhaps there even earlier,) the return is fre-



All Souls' College, Oxford.



Bapchild, Kent.



St. Martin's, Canterbury.

<sup>k</sup> Sometimes in late work, the dripstone or weather-moulding over windows does not run so low as the tracery, as at Cherry Hinton church, Cambridgeshire, Notley Abbey, Bucks, &c.; and in a few instances it is lower, as at Browne's Hospital, Stamford, &c.: but these are the exceptions, not good work, and not worthy of imitation.

<sup>l</sup> The heads used in this situation are frequently those of the reigning sovereign, the bishop of the diocese, the founder, or other eminent persons con-

nected with the work, and there is generally so marked a character in the features, that there can be no doubt they were at least intended for likenesses: the two heads from the east window of Merton college chapel, in Plate 39, are those of Edward I. and Walter de Merton; the features of the king are particularly distinct, and the peculiar twist of the lower jaw, which is observable on all the coins and on the great seal of this king, presents so marked a feature as is not to be mistaken.

quently in the form of a square, lozenge, or octagon, inclosing a flower, as at Chippenham, or at a later period frequently an anagram, as at Marston<sup>1</sup>; a shield attached, as at Layer Marney, is not an uncommon ornament; this of course had originally arms emblazoned on it.



Chippenham.

DROPS, or GUTTÆ, in the Doric entablature, are small cylinders, or cones, immediately under the triglyph and mutule. See *Guttæ*.

DUNGEON, a vault for the confinement of prisoners: originally the basement story of the DONJON, or keep, of a castle, in which there was sometimes neither door nor window, the entrance being from above.

EARLY ENGLISH GOTHIC, (Rickman.) Mr. Whewell thus describes the characters of the Early Gothic styles, and observes that the members are as constant in their form as those of the Doric or Ionic orders:—"The base consists of a hollow between two rounds with fillets, with a very marked horizontal spread of the lower part: the capital is no longer as in the Norman, a carved and sculptured mass, with a thick square abacus above, but is a graceful bell, with foliage tending upwards, and curling in an extremely free and elegant manner<sup>m</sup>; the abacus becomes round, with a characteristic profile, and thus loses that appearance of a termination to the vertical members which it had before exhibited. The mouldings of the arch consist of rounds and deep hollows, producing very strong lines of shadow, and have a continuous and carefully marked section. These bases, capitals, mouldings, sections of piers, of window sides, of strings, and other similar features, are quite as constant in their occurrence as the pointed arch, and much more characteristic; and no view of the formation of the Gothic style at all touches the really important part of the subject, which does not take account of these circumstances."

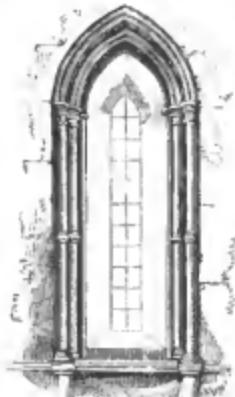


Chapter House, Southwell.

<sup>1</sup> Plate 39.

<sup>m</sup> Plate 12, fig. 4.

The arches of this style are usually pointed, but in the early part of it, not unfrequently semi-circular. The doorways are sometimes divided by a shaft, or a clustered column with a quatrefoil or other ornament over it<sup>n</sup>: the recess of these doors is frequently nearly as deep as in the Norman style, but the shafts are more numerous, being smaller, and in the hollow mouldings they are frequently enriched with the singular toothed projection which forms a characteristic ornament of this style, although sometimes found in conjunction with the zig-zag or chevron in late Norman work: the doorways of this style are sometimes round-headed, and in such cases are frequently mistaken by the inexperienced eye for Norman doorways. Detached shafts divided in height by bands, and frequently formed of Purbeck marble, a stiff trefoil foliage in the capitals, high pediments to the buttresses, and high pitched roofs, are characteristic of this style: crockets were also first introduced. The mouldings and foliage are generally very well executed; the latter, from its very bold design and relief, is very singular<sup>o</sup>. The windows are in the earlier period of the style almost universally long, narrow, and lancet-headed, commonly called lancet windows; these are frequently combined together in two, three, or five, and the divisions between them are frequently so small, that they appear as one large window of several lights, but they are really separate windows, having their heads formed from individual



Jesus College Chapel, Cambridge.

<sup>n</sup> As at Southwell, Plate 37.<sup>o</sup> The later specimens of this style approach so nearly to the Decorated, and

the transition between the two styles is so very gradual, that it is often difficult to decide to which of the styles a parti-

centres, and generally separate dripstones<sup>p</sup>. One of the most beautiful windows of this character is that of the Chapter House at Christ Church, Oxford: there are also splendid specimens at York, Lincoln, Salisbury, &c. These large windows of five lancets are rarely found on the continent. In the later period of this style, or the latter part of the thirteenth century, windows of two lights under one arch, with an open circle or quatrefoil in the head<sup>q</sup>, are frequently used<sup>r</sup>.

The Early English style may be called the style of the thirteenth century, being perfected in the early part of it, and merged in the Decorated very soon after its close, if not a little earlier.

EARTH-TABLE. See *Ground-table* and *Table-stones*.

EAVES [*Lat.* Deliquiae, *Fr.* Cheneaux, *Ital.* Gronda, *Gorna*, *Ger.* ~~W~~aferrinnen, ~~T~~raufc,], that part of a roof which projects beyond the face of the wall.

ECHELIA, vases, occasionally of earth, but commonly of brass, which the ancients placed inverted in small cavities formed under some of the seats in their theatres, to assist the voices of the performers: they do not appear to have been very frequently used.

ECHINUS, ECHINOS, [*Ital.* Fusarolo,] the egg and anchor or

cular building, or part of a building, should be assigned. For instance, the choir of Merton college chapel, Oxford, may be considered as of an ascertained date, having been built by Walter de Merton, who died in 1277, yet it partakes much more of the character of the Decorated than of the Early English style: the choir of Exeter cathedral, built by Bishop Quivil, who died in 1279, is also in a style of transition, with geometrical tracery in the windows.

<sup>p</sup> Plates 59 and 60, figs. 9 and 13.

<sup>q</sup> Plate 60, fig. 16.

<sup>r</sup> "During the thirteenth century, in which the Early English style prevailed, the sculpture used in the decoration of the buildings in this country attained a degree of perfection in design, and not unfrequently in execution, from which it afterwards gradually fell, together with the architecture which it decorated. The

cathedrals of Wells and Lincoln, and other large buildings of the time, display in their sculpture some of the finest specimens of the power of design and skill in execution during that period: but it is also remarkable that the sculpture in the common parish churches is, to the extent to which it is used, most generally equally good; for it is rare to find inferior work, even in the smallest and most remote churches built at that time. The same character appears in the mouldings then in use, which are very deep, and are almost always cut with an extraordinary precision." (From Mr. Twopeny's Specimen of Capitals.)

Some of the sculptures of this period, as particularly the figures at the west end of Wells cathedral, are pronounced by Mr. Flaxman, in his Lectures, to be equal in many respects to the best works of sculpture of any age.

egg and tongue ornament peculiar to the Ionic capital; also the ovolو or quarter-round moulding\*. See *Ovolo*.

**Ecce**, *Ger.*, angle, corner, nook. See *Quoin*.

**ECRIN**, *Fr.* See *Shrine*.

**ECUSSON**, *Fr.* See *Scutcheon*.

EGYPTIAN ARCHITECTURE is generally supposed to have been the parent and prototype of all the subsequent styles; the Greeks being supposed to have borrowed the three orders from imitations of Egyptian temples. The characteristic of the Egyptian temples is the immense volume of their masses; their exterior being usually composed of solid walls, of pyramidal form, enclosing enormous columns, in every variety of distribution; in single, double, or triple peristyles, with corresponding porticos. In the porticos the most elaborate workmanship, and the greatest architectural magnificence, were invariably introduced. Two pyramidal walls rose up in front, pierced with doorways, the approach to which was adorned with obelisks, crystal statues of their gods, or those animals most held in reverence by them, such as the sphynx, the lion, &c. The columns of the Egyptians furnish a great variety in style, dimensions, and proportion, though always heavy, and almost invariably imitations of some shrubby or arborescent productions of their country, sometimes representing the plain trunk of a tree, sometimes bundles of reeds, or the whole plant of the papyrus, bound together at different distances, and ornamented at the base with palm leaves. The capitals are also found to be representations of almost all the flowers and leaves peculiar to Egypt. There is a striking resemblance between these and many Norman capitals†.

**Einfästung**, *Ger.* See *Moulding*.

ELEVATION, the front or façade of a structure: a geometrical drawing of a building, or other object.

\* Plate 34, fig. 1.

† Plate 21. See *Arch*, and for fur-

ther information see Wilkinson's *Antient*

*Egyptians*.



Temple of Carnac.

EMBATTLEMENT, Embattailment. See *Battlement*.

EMBRASURE [Fr. Crénau, Ital. Canoniera, Ger. Schießscharte, Schießloch,] the crenelle or opening in a battlement: an opening in a wall, splaying or spreading inwards, used for the discharge of arrows or other weapons.

EMPLECTON. See *Rubble*.

ENCARPI, festoons of fruit or flowers, on friezes. See *Festoon*.

ENDUIT, Fr. See *Plaister*, and *Pargetting*.

ENTABLATURE [Fr. Entablement, Ital. Corzione, Ger. Gebälk,] the superstructure which lies horizontally upon the columns in Classic architecture: it is divided into *architrave*, the part immediately above the column; *frieze*, the central space; and *cornice*, the upper projecting mouldings<sup>u</sup>.

ENTAIL, ENTAILE, Entayle, [Ital. Intaglio,] the finest and most delicate carving, or embossing.

"The entailing to be at the charge of the executors."

Contract, Earl of Warwick.

This word occurs repeatedly in the same document, and always with the same signification.

Gentil Entayle and Busy Entayle are terms used by William of Worcester for very elaborate carved work. See *Gentesse* and *Cusps*.

"A worke of rich Entayle and curious molde." Chaucer.

"Of rich entayle wrought out of stone." Lydgate's *Troy*.

ENTASIS [Fr. Renflement au milieu des colonnes, Ital. Giunta in mezzo della colonna, Ger. Verstärkung in der Mitte der Säulen,] the swelling in the middle of a balustre, or of the shaft of a column.

ENTERCLOSE, Enterclose Wallis, Enterclosys Wallis, Enterclose Wallis, a partition between two rooms<sup>x</sup>. This term occurs three times in the accompt rolls of the Priory of Finchale, each time spelt differently.

1485. "Et in emendacione diversorum caminorum luteorum, arcaram, le enterclose walles tenementorum in Ballio," &c.

<sup>u</sup> Plate 26.

<sup>x</sup> William of Worcester, p. 288.



New College, Oxford.

ENTRAIT, *Fr.* See *Transtra*.

ENTRESOL [*Ital.* Mezzanue], a story of low rooms between the ground floor and the principal story of a house.

EPHEREUM, an apartment in the gymnasium or palestra, for the exercise of youth.

EPIER, *Fr.* See *Spire*.

EPISCENIUM, the upper divisions of the scene of an ancient theatre.

EPISTYLIUM, the architrave, the lowest of the three divisions of an entablature.

EPITITHIDES, or SIMA, the upper member of the cornice surmounting the pediment of a temple.

ESCAPE, a term sometimes used for the apophyge.

ESCUTCHEON, a shield of armorial bearings, &c. See *Scutcheon*.

ESCUTCHEON OF A VAULT, the pointed vaulting cells between the ribs in the vault of an apse; having the form of a reversed escutcheon.—*Wherell*.

ETANÇON, *Fr.* See *Stanchet*.

EURIPUS, the trench which divided the seats from the arena in a Grecian circus.

EUSTYLE, the fifth order of temples, according to Vitruvius, who considered it as the most elegant; having two diameters and a quarter between the columns.

EXCUBITORIA, apartments or galleries in a church, where persons watched during the night.

EXEDRA, EXHEDRA, [*Fr.* Grandes salles, Cabinet de conversation, *Ital.* Stánza di ricevere, *Ger.* Hörsaal,], the portico of the palestra or gymnasium, in which disputations of the learned were held: also, in private houses, the pastas, or vestibule, used for conversation. This term is sometimes applied to the porches of churches, especially the Galilee, or large west porch in which marriage ceremonies were performed, and where the penitents performed the first stage of their canonical penance. It is also applied to the apsis.

“*Exedra est absida, sive volta quedam separata modicum a templo vel palatio, praecipiend’ quia extraheretur muro græce autem exhedra vocatur.*”

Durandus de Ritibus.

<sup>y</sup> *Archæologia*, vol. x.

<sup>z</sup> It is also used as synonymous with *Cathedra*, for a throne or seat of any kind. Also for a small private chamber;

EXOSTRA, or EKKYCLEMA, a machine used in the Greek theatres to represent what was passing in the interior of a house, &c.

EXTRADOS, the exterior curve of an arch, as opposed to the soffit or intrados.

FAÇADE. See *Elevation*.

FAITE, *Fr.* See *Pinnacle*.

FAISCEAU, *Fr.* See *Clustered Column*.

FALDISTORY, the episcopal seat or throne within the chancel of a cathedral: in the low Latin of the middle ages, Falda is a place shut up, a fold; and Faldistorium is “*Cathedra Episcopi intra Septa cancellia*.”

FALD-STOOL, FALLED-STOOL, LITANY-STOOL, a small desk at which, in cathedrals, churches, &c., the Litany is enjoined to be sung or said. It is generally placed in the middle of the choir, sometimes near the steps of the altar, as in Magdalen college chapel, and this appears from Bishop Sparrow's *Rationale* to have been the ancient custom, sometimes near the west end, as in Christ church cathedral, Oxford, &c.<sup>b</sup>

FALSE ROOF, the open space between the ceiling and the roof; a garret: also the space between a groined roof and the timbers of the outer roof, as at King's college chapel, Cambridge.

FAN-SHAPED WINDOW: this may be described as the upper part of a circle (more than half), of which the circumference is cut into round notches. This window is frequent in the Early German style. (Whewell.) It is also found in the Saracenic.

the space within an oriel window; and the small chapels between the buttresses of a large church or cathedral. (Vide *Ducange Glossarium*, vol. iii. p. 234.)

“Prohibendum etiam . . . ut in Ecclesiis nullatenus sepeliantur, sed in atrio aut in portico, aut in Eredra Ecclesie.”—*Concilium Nannetense* can. 6.

<sup>a</sup> Vide Sir H. Spelman.

<sup>b</sup> The officiating minister turning towards the east. In imitation of that



Ewenny Church,  
1599.



Southwell Minster,  
1588.

solemn supplication in Joel c. ii. 17, when in a general assembly the priests, the ministers of the Lord, were to weep between the porch and the altar, and to say, “Spare thy people, O Lord, and give not thine heritage to reproach.” Our Litany retains the same words, and is directed by the Royal Injunctions (still in force) to be sung or said in the midst of the church, at a low desk before the chancel door, antiently called the Falled-stool. (Sparrow's Coll. viii. 72. Wheatly, p. 164.)

**FAN-TRACERY VAULTING**, the very complicated mode of roofing much used in the Perpendicular style, in which the vault is covered by ribs, and veins of tracery, of which all the principal lines diverge from a point, as at King's college, Cambridge, Henry the Seventh's chapel, Westminter, &c. &c. Mr. Whewell has given a minute description of this kind of vault, with terms for each part.

**FANE, or PHANE.** See *Vane*.

**FASCIA, or FACIA**, [*Lat.* Corsa, Taenia, *Fr.* Plateband, *Ital.* Fascia, *Ger.* Die Binde, Der Stricfn,] a broad fillet or band in pedestals and cornices. The architrave of the more enriched orders is divided longitudinally into two or more fasciæ<sup>c</sup>.

**FASTIGIUM**, *Lat.* [*Fr.* Fronton, *Ital.* Frontespizio, *Ger.* Giebel, Frontispiz, Fronton,], the pediment of a portico.

**FEATHERINGS, or FOLIATIONS**, small arcs or foils in the tracery of Gothic windows, &c. Hence we have also the terms *double-feathered*, and *feathered again*, for cinquefoils and multifoils. See *Cusps*.

**FERERE**, **FOMERELL**, **FUMERELL**, [*Fr.* Fumerelle, *Ital.* Fumaiuolo,] a lantern, louvre, or cover. See *Louvre*.

“Spent about the *Femerell* of the new kitchen, and sundry gutters pertaining to the same, xviii<sup>s</sup> viiid.”

Journal Book of Wolsey's Expences at Christ Church<sup>d</sup>.

**FEMUR**, the Latin term for the plain space between the glyphs or channels of the triglyphs of the Doric frieze. Evelyn translates this term “shanks.”

**FINESTELLA**, the niche on the south side of an altar containing the piscina, and frequently the credence also.

“Parva campanula, ampullæ &c. in *fenestella*,  
seu parva mensa ad hæc preparata.”

Missale Romanum<sup>e</sup>.

**FINESTRA**, *Lat.* [*Fr.* Fénêtre, *Ital.* Finestra, *Ger.* Fenster.] See *Window*.

**FERETORY** [*Lat.* Feretra], a bier, or coffin; a shrine, or tomb: also the chapel in which it is erected. This term seems more properly to belong to the portable shrines in which the reliques

<sup>c</sup> See Plate 26.

<sup>d</sup> Printed in Gutch's Collectanea, vol. i. p. 204.

<sup>e</sup> See also Archaeologia, vol. xi.



of saints were carried about in processions, but was also applied to the fixed shrines or tombs of canonized saints.

“Hugh, Bishop of Durham, having finished the chapel called the Galiley, caused a *Feretory* of gold and silver to be made, wherein were deposited the bones of Venerable Bede, translated and removed from St. Cuthbert’s Shrine.” *Antient Rites of Durham.*

**FERETRUM**, *Lat.* See *Shrine*.

**FERME**, *Fr.* See *Truss*.

**FESSE**, or **FACE**. See *Fascia*.

**FESTOONS** [*Lat.* *Encarpi*, *Fr.* *Feuillages*, *Festons*, *Ital.* *Festoni*, *Ghirlandi*, *Ger.* *Fruchtſchnur*, *Fruchtgehänge*, *Fruchtband*, *Fruchtfranß*], an ornament of carved work, representing a wreath of flowers or fruit, with or without leaves: it is thickest in the middle, and small at each extremity, where it is tied, a part often hanging down below the knot. See *Encarpus*.

**FIGURE** [*Fr.* *Figurine*]. See *Image*.

**FILLET**, *Felet*, [*Lat.* *Quadra*, *Supercilium*, *Fr.* *Filet*, *Quarré*, *Listel*, *Ital.* *Lista*, *Cimbia*, *Gradetto*, *Ger.* *Binde*, *Leiste*,] a small flat face, interspersed between mouldings, to divide them: also used for a narrow band,  moulding, or annulet, but usually square.

“A Felet,” “A Felde.”

William of Worcester, p. 220.

**FINIAL**, *Fyntail*, the ornament which crowns a pinnacle, canopy, pediment, or gable, generally consisting of an assemblage of foliage; used by old writers for the whole pinnacle.

“And every botrasse fynish with a fynial.”

Contract for Fotheringhay.

**FIREPLACES**<sup>1</sup>. See *Chimney-pieces*.

**FLAMBOYANT-STYLE**. See *French Gothic*.

**FLANNING**, a term used by Mr. Raine, in his history of North Durham, for the internal splay of a window-jamb: but not in general use.

**FLÈCHE**, *Fr.* See *Spire*.

**FLORID STYLE OF GOTHIC**, the later division of the Perpendicular style, which prevailed chiefly during the Tudor era, and is often called the Tudor style.

<sup>1</sup> Plates 40, 41.



**FLOOR** [*Lat.* *Tabulatum*, *Fr.* *Plancher*, *Ital.* *Tavolato*, *Ger.* *Fußboden*], planks to walk upon.

*Flügel*, *Ger.* See *Aisle*.

**FLUSH**, a term much used by builders, &c. and applied to surfaces which are placed on the same plane: for example, the panel of a door is said to be "flush," when fixed level with the margin, and not sunk below it.

**FLUTINGS**, or **FLUTES**, [*Fr.* *Cannelures*,] the hollows or channels cut perpendicularly in columns, &c.: when the flutes are partly filled by a smaller round moulding, they are said to be *cabled*. In the Doric order they are twenty in number; in the Ionic, Corinthian, and Composite, their number is twenty-four: the Tuscan is never fluted.

**FOILS** [*Lat.* *Folia*, *Fr.* *Feuilles*, *Ital.* *Foglie*, *Frondi*, *Ger.* *Blätter*], the cusps, or small arcs, in the tracery of Gothic windows, &c.—*Willis*.



**FOILED ARCH**, an arch in the form of a trefoil, cinquefoil, or multifoil.

—*Willis*.

**FOLIATED ARCH**, an arch with a trefoil, cinquefoil, or multifoil under it.—*Willis*.

**FOLIATION**. See *Feathering*, and *Cusps*.

**FOOT-PACE**, the dais. This term is also sometimes used for the hearth-stone.

**FOOT-STALL**, the plinth or base of a pillar.

**FONT** [*Lat.* *Fons*, *Fr.* *Fonts*, *Ital.* *Fonte*, *Ger.* *Zauftstein*], the vase or basin at which persons are baptized, the forms of which are innumerable. By an antient Ecclesiastical Constitution (A. D. 1236.) a font of stone was required to be placed in every church, and it was to be spacious enough for total immersion. At this early period Fonts appear to have been regarded with peculiar reverence, and are frequently preserved, whatever changes the church may have undergone: for this reason **NORMAN FONTS** are very numerous: they are frequently richly ornamented, and well worthy of preservation: their form is usually square, supported on five legs, or small pillars<sup>h</sup>; or circular, at first supported also upon legs, but at a subsequent period assuming the form of a cup, supported on a single pillar

or pedestal, and richly ornamented, many examples of which occur during the later Norman period: sometimes they are in the form of a tub, richly ornamented, or with four small pillars placed against it, giving it the appearance at first sight of being square: they are also sometimes octagonal<sup>1</sup>. EARLY ENGLISH Fonts are frequently octangular, but commonly circular, and sometimes square; it is not always easy to distinguish them from the later examples of the preceding style, excepting where the ornaments peculiar to this style are found<sup>2</sup>. Fonts of this style are less common than any of the others, excepting perhaps

<sup>1</sup> It appears that at the same period different forms prevailed in different districts; thus in the neighbourhood of Aylesbury there are many late Norman fonts, all assuming the form of a cup richly ornamented; in Northamptonshire and Lincolnshire, during the same period and for some little time after, there are many circular-like tubs, the later examples having four columns set against them. This observation is not confined to the Norman period, but may be extended to all the styles; thus the fonts of the Perpendicular style in the west of England have a character almost peculiar to themselves, resembling in form the early Norman fonts, supported on five legs, but richly ornamented instead of being plain. There are beautiful examples at Bradford Abbas, and Winterborne-Whitchurch, Dorsetshire.

From the time of the Reformation to the days of puritan fury in the reign of Charles I., there was a strong propensity to remove or neglect the Font, and use a basin instead. This was checked by the church as much as possible on all occasions; and by the 81st Canon of 1603 it is directed that, "According to a former constitution too much neglected in many places, there shall be a Font of stone in every church and chapel, where baptism is to be ministered: the same to be set in the antient usual places. In which onely Font the minister shall baptize publickly." And among the enquiries directed to be made by the churchwardens, in 1597-1604, &c., one is, whether the Font has been removed from its accustomed place, and whether they use a basin or other vessel. That all these efforts were ultimately in many cases of no avail, may be learned from the numerous examples we continually

meet with, but we rarely have the tale so well told as in the following extracts from the parish accounts of St. Martin's church, Leicester.

1645. "For a basin to be used at baptism, 5s.

"For a standard to bear the same, 10s.

"For laying the same in marble colour, 5s."

1651, May 7. "Received of George Smith, for a stone belonging to the Font, 7s."

1661, Feb. 4. "Agreed, that the Font of stone formerly belonging to the church shall be set up in the antient place, and that the other now standing near the desk be taken down."

"At a parish meeting the new Font, fashioned and placed agreeable with the puritanic times, was ordered to be taken down, and the old stone one to be erected where it formerly stood."

1662, April 8. "Paid widow Smith for the Font-stone, being the price her husband paid for it, 7s."

Unfortunately "the fashion of the puritanic times" still prevails in too many instances, to the disgrace of the authorities whose duty it is to see that the canons of the church are obeyed. So lately as the year 1838 the only Font in a parish church in the city of Cambridge was a pint basin standing upon a four-legged stool. If such examples are suffered to remain in like places, how can we be surprised at the prevalence of so unseemly a custom.

<sup>2</sup> St. Giles's, Plate 43.



the DECORATED: these are usually octagonal, sometimes hexagonal; and though the cup-like form is frequently continued, the pedestal is also octagonal or hexagonal<sup>1</sup>. In the PERPENDICULAR style, the octagon form is almost invariably used; but in other respects the variety is almost endless. Fonts of this style are frequently very splendid, and the workmanship is usually better than in any of the others; they are frequently richly panelled<sup>m</sup>. At this period we often find wooden covers of a pyramidal form, corresponding in ornaments and workmanship with the font itself: a few of these may, possibly, remain of an earlier period. This cover is, in some rare instances, fixed to the font, with an opening at the side to enable the priest to make use of it. On the continent, fonts are frequently enclosed in a distinct building, either attached to the church, or enclosed within it, and called a Baptistry: the only example remaining in England is believed to be that at Luton, Bedfordshire. Fonts are usually of stone or marble, but sometimes of lead; and that of Canterbury cathedral, used for the baptism of infants of the royal family, was of silver. They are usually placed at the west end, near the south entrance of the church. It was sometimes placed in the galilee, or large porch at the west end, on particular occasions.

“And at the west end of the south angle (of the galley of Durham cathedral) was a Font for baptising of children, when the kingdom was interdicted by the Pope.” *Antient Rites of Durham.*

FORES [Fr. *Menuisière de la porte*, Ital. *Porta di legno*, Ger. *Hölzerne Thür*], the doors which opened towards the street in a Roman house.

FORMERETS, *Fr.*, the ribs of a groined roof.

FORMULE or FORMS, the moveable seats in stalls, the *subsellia* or under sides of which were often elaborately carved with grotesque and often irreverent devices. See *Miserere*.

FORNICATIO, *Lat.* See *Arch.*

FORUM, an open space of general resort among the antients for almost all purposes of business, being surrounded by public offices and buildings of various kinds: hence it may be called an exchange, a market-place, or a court of justice, as the occasion served.

<sup>1</sup> St. Mary Magdalen, Plate 43.

<sup>m</sup> St. Martin's, Plate 44.

FOURCHES, *Fr.* See *Pendentives*.

FRATER-HOUSE, the refectory.

“In the south alley of the Cloysters is a large hall called the *Frater-house*. In this Frater-house the prior and the whole convent held the great feast of St. Cuthbert in Lent.”

*Antient Rites of Durham.*

FREE-STONE, a better kind of building stone, which admits of being easily reduced to the forms required, and which is therefore often used in the decorative parts of a building, when the common walling is of an inferior stone as regards the practicability of working<sup>n</sup>. See *Ashler*.

FREE-MASONS. The history of this society is so much mixed up with that of the architecture of the middle ages, that some notice of them seems to be necessary in any work on the subject. Their early history is involved in obscurity; but in the tenth century we find them established as a free guild or corporation in Lombardy: towards the close of the same century they obtained bulls from the Pope confirming and enlarging their privileges, giving them in addition the exclusive right to build churches throughout Christendom, making them wholly independent of the sovereigns of the different countries in which their works were carried on, and responsible to the pope alone. Natives of all countries were admitted into their ranks; and wherever any great work was to be executed, there they assembled in sufficient numbers for the purpose, and as soon as that was completed removed to some other, perhaps distant, work, where their services were again called for. In this manner the spread of any improvements or discoveries was so rapid as to appear almost simultaneous. In the words of Mr. Hope, in his History of Architecture, “The architects of all the sacred edifices of the Latin church, wherever such arose—north, south, east, or west—thus derived their science from the same central school; obeyed in their designs the same hierarchy; were directed in their constructions by the same principles of propriety and taste; kept up with each other, in the most distant

<sup>n</sup> This term, however, is commonly used in a very vague and indefinite manner, and is differently understood in different districts; for instance, in Bristol it is applied to the soft oolite, or Bath stone, in contradistinction to the harder

stones of the neighbourhood, such as the Stapleton; in Yorkshire it is used to distinguish the grit-stone from limestone, where the grit is harder than the Stapleton stone in the vicinity of Bristol.

parts to which they might be sent, the most constant correspondence; and rendered every minute improvement the property of the whole body, and a new conquest of the art. The result of this unanimity was, that at each successive period of the monastic dynasty, on whatever point a new church or monastery might be erected, it resembled all those raised at the same period in every other place, however distant from it, as much as if both had been built in the same place by the same artist. For instance, we find, at particular epochs, churches as far distant from each other as the north of Scotland and the south of Italy, to be minutely similar in all the essential characteristics<sup>o</sup>. But the more arbitrary ornamental parts might each by its different artist be executed according to his own fancy, or desire of distinction; and these preserved so little unity or similitude, that in most buildings, bases, columns, architraves, basso-relievos, cornices, and other members, often offer a diversity equal to that of the number of individuals employed upon them<sup>p</sup>.—*Hope*, pp. 239—241.

It must, however, be borne in mind, that the body of Free-masons was strictly ecclesiastical, the Pope being at their head; and that the leading members were the bishops and higher orders of the clergy, who being the only educated body were almost of necessity the sole architects of that period. It has often been justly observed, that if the clergy of the present day would pay more attention to the subject, the face of the country would not be disfigured by the barbarous piles of brick and

<sup>o</sup> The particular epoch alluded to by Mr. Hope appears to be the twelfth century, and the style Norman; but may not this be accounted for by the conquests of the Normans, which at this period included Sicily and a part of the south of Italy? especially as the same close similarity does not extend over the intermediate countries: the Lombard style is by no means identical with the Norman, although it has many points of resemblance.

<sup>p</sup> In Malden's Account of King's College Chapel, Cambridge, Dr. Henry's History of England, and a Treatise on Masonry by William Preston, 1792, some account of the Free-masons, as relating to the subject of building, may be found. They appear to have been known in

England about the beginning of the seventh century. They are said to have introduced the art of building in stone, and that the art of constructing walls to resist the thrust of a stone vault was their original mystery. It is more reasonable to suppose, that the art of building stone walls is as old as stone quarries, than that this society is as ancient as Solomon's temple. About the beginning of the seventeenth century, the art "de la coupe des pierres" was still held a secret, and the possessors of this mystery were called the "Cotterie." Maturin Jousse called his treatise, from this circumstance, "Secret d'Architecture."—(From Ware's Essay on Vaults, Archæol. vol. xvii.)

mortar which now offend the eye of taste in almost every direction, nor the magnificent structures of our ancestors mutilated in the shameful manner in which we now find them. In very many instances we find that much of this mutilation has been done within the memory of man, or within the last fifty years, as in the beautiful church of Adderbury, in Oxfordshire, where the tracery of the windows was cut out within that period, to save the expense of repairing them: and hundreds of similar instances might be named. It is much to be wished that some knowledge of church architecture were made an essential part of the education of a clergyman, especially an Archdeacon or Rural Dean. In other respects, Mr. Hope's theory of the exact uniformity of style produced by the Free-masons is somewhat overstrained; since there is a marked difference both in the early and in the later Gothic styles of each separate country. It is only during the fourteenth century, for the space perhaps of about seventy years, when the Decorated style of Rickman, or the Perfect Gothic of Whewell, prevailed, that any thing like positive uniformity can be found in the different countries of Europe; and even then, peculiarities may be traced in each country, often even each different province has something peculiar to itself, though subordinate to a general uniformity of appearance.<sup>p</sup>

FRENCH GOTHIC. Most of the writers on the subject assert that there is a considerable difference between the Gothic architecture of France, and that of England, at the same period: a priority of style has generally been assigned to France, more particularly with regard to the use of tracery in the windows. But after a careful examination and comparison of a great variety of buildings in both countries, the compiler of

<sup>p</sup> The well-known fact that the masonic establishments carried on their works *slowly* for a great number of successive years, manifestly disproves the idea that the Free-masons assembled in any considerable numbers to carry on the work. Some of the old accounts of the masonic lodges &c. still extant seem to prove that masons were to be found in their own neighbourhood, and that they employed them as we should now employ any whose skill we could trust, and who might happen to live near. The masons themselves

frequently assisted with their own hands; but it is probable that the mere workmen travelled less formerly than they do at present. The very different degrees of excellence in the workmanship which we find in different buildings of the same age also proves that local workmen were employed. No one can have examined many Gothic churches without having met with examples of rude country work, even in the best style, and where the design has been beautiful.

this glossary feels satisfied that the difference is in a great degree imaginary, arising in part from the erroneous dates assigned by the French antiquaries to many of their most important buildings, as has been well shewn by Mr. Gally Knight in his very interesting and useful "Tour in Normandy." The style of architecture at the same period appears to be identical in the two countries. There are numerous and fine examples of the Early English style in all its purity to be found in France: as the Church of the Seminary at Bayeux, which has lancet-windows of two and of three lights, with detached shafts, and is quite unmixed with any other style, and the greater part of the cathedrals of Bayeux, Coutances, and Rouen: in some of these it is mixed with later styles, but the different parts can be clearly shewn to be of later date also<sup>q</sup>.

The French antiquaries have given the name of **FLAMBOYANT** to the later Gothic of France, coterminous with the Perpendicular in England.

The usual and ready characteristic of the **FLAMBOYANT** style is found in the wavy flame-like forms of the tracery in the windows, from which it takes its name. Windows having tracery, closely resembling this style, are not unfrequently found in England: there is a good specimen in one of the side chapels of Christ Church cathedral, and another in Magdalen church, Oxford, but the mouldings of these belong to the fourteenth century; they must therefore be considered as of the Decorated style.

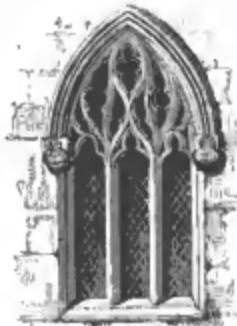
The Flamboyant style has many features in common with our Perpendicular,

<sup>q</sup> It has been remarked by an eminent architect that *Notre Dame* in Paris "appears to have been cast in the same mould with *Westminster Abbey*." An-

other of nearly equal eminence in his profession, who has minutely examined most of the principal Gothic buildings of France, observes, "There is positive iden-



St. Omer, Rouen.



Magdalen Church, Oxford.

although at first sight it differs so much from it: the frequent use of pendants in the place of bosses, and of continuous mouldings round the arches and sides of the windows, with the absence of shafts or capitals, are common to both styles. In the French style we also commonly find the pillars without capitals, the mouldings of the archivolt dying away into the pillar, as in the example annexed; or sometimes continued to the base, for the pillars and the mouldings in the jambs of doors or windows commonly have bases, though no capitals. The crockets are larger, and more distant than in the Decorated style, and are also more spreading and flat, not so much like round knobs as in the Perpendicular. The porches of this style are very large, rich, and elegant, frequently occupying the space of one of the side chapels: the outer arch fringed with open-work, hanging from it in a very elegant manner: the doorway divided into two smaller doors, with flat arches over them, and the doorway-plane above them filled with sculpture.

**FRANCHE-BOTRAS:** this term occurs in the contract for Catterick church several times, and is explained by Mr. Raine as an angular or corner buttress, but in one instance it is evidently distinguished from the corner buttress, "with a *franche botras* at the *mydwards* of the elyng (aisle), and a dore and a botras on the north-west corner."

tity in very many points, and yet considerable diversity in others, and according as the attention of persons may be attracted, they are very liable to maintain one or other of these opinions somewhat more positively than the circumstances will altogether justify."

In other parts of France the early Gothic style agrees less with that of England than in Normandy.

That the architects of our English cathedrals and churches in the thirteenth and fourteenth centuries were keenly alive to whatever work was going on in France at the same period, appears from many circumstances; amongst others, it may be mentioned that Bishop Grandison, writing to the Pope in 1328, observes

that his cathedral of Exeter, when completed, would be superior in its kind to any cathedral either in England or in France.

<sup>1</sup> The fringe of open-work, though more prevalent in this style than any other, is sometimes found in the Decorated style, both in France and England; as at St. Jacques, Dieppe, which is early Decorated, and in Broughton church, Oxfordshire, &c. &c.: the rudiments, and more than the rudiments, of this kind of decoration, are to be met with in much earlier work, in Transition buildings from Norman to Early English; this is, however, of much less elaborate work than those of the Flamboyant style.



La Chapelle, Brussels.

FRENCH PIERRE, free-stone; or probably Caen-stone.

"Betwixt the high altar and St. Cuthbert's feretory was all of French Pierre, curiously wrought both on the outside and the inside, with fair images of alabaster, and gilt, being called in the ancient history the Lardose." *Antient Rites of Durham.*

FRET, an ornament consisting of fillets intersecting one another: the embattled and lozenge mouldings are called frets<sup>s</sup>.

FRET-WORK, any thing embossed with minute carving.

FRETTED Roofs, groined roofs, much intersected by ribs. William of Worcester describes the western door (or porch) of Redcliffe Church as "FRETTED yn the hede," and the roof of the same church as FRETTED<sup>t</sup>.

FRIEZE, FRIZE, [*Fr.* Frise, *Ital.* Fregio, *Ger.* Frise], the middle division of an entablature, which rests on the architrave, and supports the cornice. In the Tuscan order it is always plain; in the Doric it is ornamented with triglyphs; in the Ionic it is sometimes swelled or cushioned; in the Corinthian and Composite it is variously decorated, at the pleasure of the architect.

FRICIDARIUM, the cold bathing room in the baths of the antients, as well as the vessel in which the cold water was received.

· FUNFFIN, *Ger.* See *Cinquefoil*.

FUSSBODEN, *Ger.* See *Floor*.

FUST, FAUST, [*Fr.* Fût, *Ital.* Fusto, *Ger.* Säulenschaft,] the shaft of a column, or pillar.

GABLE<sup>u</sup>, GABELL, CABELL, GABILL, [*Lat.* Fastigium, Gabulum, *Fr.* Bord du toit, Feûte, Pignon, *Ital.* Colma, *Ger.* Giebel,] the upright triangular piece of masonry or wood-work at the end of a roof. The boards which run up the sides of the gable were frequently richly carved and ornamented, and are called barge-boards, or berge-boards<sup>x</sup>: these were applied only to timber and plaster, or brick-nogging buildings, and not as by modern

<sup>s</sup> Plate 54. <sup>t</sup> Itinerary, p. 268.

<sup>u</sup> Plates 45 and 46.

<sup>x</sup> Many timber houses with their gables and barge-boards remain in various parts of the country of a much older date than is commonly imagined. Gables of the fourteenth century are to be met with, and deserve more attention than they have hitherto received, as they are generally very beautiful. There are examples at Salisbury (see Plate 45); in

the Close at Winchester; High-street, Oxford; at Burford and Witney, Oxon; a splendid one at Shrewsbury; Warblington, Hants; Horseenden, Kent; Meer Hall, near Droitwich; and others. Those of the 15th and early part of the 16th century are very numerous and well known; those of the later period are generally of a very poor character when compared with the earlier examples, being merely cut out of a board, with the square edge left, or

architects, to solid stone, or brick-work; their use was to cover the ends of the purlins and conceal the unsightliness caused by the projection of the roof beyond the face of the work, which was necessary to protect buildings of this kind from the weather.

1464-5. "Compotus Domini Ricardi Bell Prioris de Finkall. Et in soluione facta pro nova factura unius *gabuli* orientalis ecclesie parochialis de Gigelswyke lxv\*."

**GABLETS**, **Gablets**, small gables; triangular decoration of buttresses; gable-formed canopies over tabernacles, niches, &c. The contracts for the tomb of Richard II. and his queen Anne, in 1395, specify "tabernacles, called hovels, with *gablets*" at the heads of the two statuary.

**GABLE-ROOF**, a roof open to the sloping rafters or spars, finishing against gable-walls: it is probably the same with **Compass-roof**.

"The great cross isle, or transept, is *gabell-roofed*, in a sloping fashion, with painted beams and rafters."

Willis's Survey of Cathedrals, vol. ii. p. 334.

**GABLE-WINDOW**, the end window in the gable.

"Magna Fenestra vocata *Gable*." Acts of the Chapter of Exeter, 1390.

"Item, in the east end of the said quier (of Eton Chapel) shall be set a great *gable-windowe* of seven bays, and two butteraces, and either side of the said quier seven windowes."

Will of Henry VI.

"And the forsaide Richard shall make a windowe in the *gavill* of five lights." Contract for Catterick Church.

**GALILEE** [*Lat. Atrium, Narthex*], a small gallery or balcony, open to the nave of a conventional church, from which visitors might view processions; it usually communicated with the residence of the abbot, or other head of the establishment: also a porch at the west end of a church or chapel, in which monks or nuns were allowed to see their relatives of the other sex. In the early ages there was always a penitential porch, called a galilee, attached to every church, usually at the west end, but sometimes a sort of side portreve, or side aisle, open

chamfered off, not worked in mouldings, which is always the case in the early examples.

For further information see the article on **Domestic Architecture**.

Some beautiful specimens of timber-gables have been published by the late Mr. Pugin, whose loss will long be felt,

and who did more to promote the revival of Gothic architecture than perhaps any other person, with the single exception of Mr. Rickman. A work on the "Ancient Half-timbered Houses of England" has also been published by Mr. Habershon.

y Rymer's *Fœdera*, vol. ii. p. 798.

to the exterior, but divided from the body of the church by a wall: in these public penitents were stationed, and bodies were sometimes deposited previous to their interment. The galilee was often of considerable size, as at Ely and Durham cathedrals. It consisted rather of a division at the west end of a church than of a distinct appendage to it, although not considered as part of the church. In the larger Norman churches particularly, traces of this division are very frequently found, comprising the first and part of the second arches at the west end of the nave, or sometimes a larger proportion. Traces of this division were found in the remains of Old Sarum<sup>2</sup>: they are also found at Malmesbury, St. Alban's, &c. This was probably the same with the parvis, in which the courts of law were held. At Lincoln cathedral the large and beautiful porch on the west side of the south transept is still called the Galilee.

*GAMBI, Ital.* See *Caulicoli*.

**GARGOYLE<sup>3</sup>**, *Gargle, Gargyle, Gorgoyle, Gurgulie, [Fr. Gargouille, Ital. Canoni,]* a projecting water-spout, frequently formed of the open mouth of some monster; but the figure of a man, projecting from the cornice or buttress, with the water issuing from his mouth, is also frequently used.



<sup>2</sup> ORDER OF THE PROCESSION  
DIE ASCENSIONIS.

“Præterea hac die procedat processio per medium Chori, et exeat per ostium occidentale, procedendo in septentrionali latere, circuendo extrinsecus totam Ecclesiam et Atrium, et per predictum ostium sicut die dominica Palmar. intrat.

DIE PENTECOSTES.

Ordinatur processio, sicut in die natali Domini, procedit autem usque in Atrium, sicut in dominica Palmar. et ita sine statione procedat, et intrat per ostium Ecclesie occidentale.

IN CAPITE JEJUNII.

Post cinerium susceptionem, est processio per medium Chori, ad ostium Ecclesie australi, excellentioribus precedentibus, precedente vexillo cilicino. Deinde Episcopus vel Executor officii peni-

tentes singulatim per manus ejicat, ministerio Archidiaconorum.

IN CENA DOMINI.

Eat processio ad ostium Ecclesie sicut in Capite Jejunii, sintque presentes in Atrio Ecclesie penitentes. Deinde si Episcopus adest, principalis Archidiaconus, ex parte penitentium, extra ostium lectionem legit, in cappa serica. Finita lectione, incipiat Antiphonam bis continua. Deinde diaconus ex parte penitentium dicat “Flectamus genua,” in albis; et diaconus ex parte Episcopi, dicat “levate,” in simili habitu. Et ita fiat, tribus vicibus. Deinde penitentes singulatim per manus, Ecclesie restituant, ministerio Archidiaconorum. Quibus peractis, processio more solito in Chor. redeat.” (From the Ordinale of Bishop Osmund at Salisbury.)

• Plate 47.

" And every house covered was with lead,  
 And many a *gargoyle* and many a hideous head,  
 With spouts through, and pipes, as they ought,  
 From the stone-work to the kennel wrought."

Lydgate's Boke of Troye.

" From the erte-table to the gargoyle, and from the gargoyle to  
 the crope, which finishes the stone-work."

William of Worcester. Itinerary, p. 282.

" Gargeyld with grayhounds and with many lyons,  
 Made of fine gold; with divers sundry dragons."

Hawes's Tower of Doctrine, in Percy's Reliques.

**GARLAND**, a band of ornamental work surrounding the top  
 of a tower, &c.

**GATEWAY** [*Lat.* *Janua*, *Ostium*, *Fr.* *Portail*, *Ital.* *Porta maestra*, *Ger.* *Hausthür*, *Haupthür*], the gate of entrance leading into the courts of a building, as a castle, an abbey, a college, &c. or through the walls of a city; of which several interesting specimens still remain. In monastic structures the gateway was generally more ornamented than other parts of the building, being usually surmounted by a tower, with frequently an oriel window projecting from it, and almost invariably a groined roof over the archway; these were richly ornamented with rib mouldings, bosses, &c. a custom which continued in Oxford to a much later period than in most other parts of the kingdom.

**Gebälk**, *Ger.* See *Entablature*.

**Gefüllte**, *Ger.* See *Rubble*.

**Geländer**, *Ger.* See *Balusters*.

**Gemmels**. See *Hinges*.

**GENTESE**, *Gentil Entable*, *Busg Entable*, elaborate carving in open-work. See *Cusps*; in which sense the term *Gentese* is clearly used by William of Worcester.

" The west dore (of Redclyff church) fretted yn the hede with  
 grete *gentese* and small, and fylled with entayle with a double  
 moolde, costely don and wrought."

William of Worcester, p. 268.

**GESTATIO**, a place for exercise on horseback, or in a carriage.

**Gestell**, *Ger.* See *Base*.

**Gewölbe**, *Ger.* See *Vault*.

**Gewölbefelder**, *Ger.* See *Buttress*.

*Gewölbstein, Ger.* See *Key-stone*.

*Giebel, Ger.* See *Gable* and *Fastigium*.

*Giebelsäule, Ger.* See *King-post*.

*Giebelfeld, Ger.* See *Tympanum*.

*Giebeljimmen, Ger.* See *Acroteria*.

*Gipfel, Ger.* See *Crest* and *Pinnacle*.

**GIRDER** [Fr. *Soliveau*], the large main beam in a floor, either of one entire piece, or consisting of several, in order to shorten the joists, which would otherwise have too great a bearing.

**GLYPHS** [Fr. *Gliphe ou Glyphe*, Ital. *Glifo*, Ger. *Schliff*], the perpendicular flutings or channels in the Doric frieze; whence *trygylph*, and *semi-glyph*.

**GOBBETTS**, squared blocks of stone.

**GOCCHIOLATOIO, Ital.** See *Corona*.

**GOLA, or GULA, Ital.**, a moulding; more usually called *cyma reversa*, or *ogee*. See *Ogee*.

**GOROZ, Fr.**, a hollow moulding; sometimes applied to the *cyma recta*. See *Cavetto*.

**GOthic ARCHITECTURE**.—This term is considered by some authors to include the Romanesque, Saxon, Norman, or by whatever other name the early Christian style, distinguished by its massive character and circular arches, may be called; but it is now generally understood as distinct from it, and is thus admirably defined by Mr. Whewell:—“ It is characterised by the *pointed arch*; by pillars which are extended so as to lose all trace of classical proportions; by shafts which are placed side by side, often with different thicknesses, and are variously clustered and combined. Its mouldings, cornices, and capitals, have no longer the classical shapes and members; square edges, rectangular surfaces, pilasters and entablatures, disappear; the elements of building become slender, detached, repeated, and multiplied; they assume forms implying flexure and ramification. The openings become the principal parts of the wall, and the other portions are subordinate to these. The universal tendency is to the predominance and prolongation of *vertical lines*; for instance, in the interior, by continuing the shafts in the arch-mouldings; on the exterior, by employing buttresses of strong projection, which shoot upwards through the line of parapet, and terminate in pinnacles. The pier is, in the most

complete examples, a collection of vertical shafts surrounding a pillar, of which the edges are no longer square. The archivolt consists of members corresponding more or less to the members of the pier, and consequently is composed of a collection of rounds and hollows, and loses all trace of its original rectangular section. The piers send up vaulting shafts, which give an independent unity to the compartment which they bound: and the clerestory window and its accompaniment have a necessary relation to the symmetry of this compartment: the triforium of course conforms to the same rule. At the same time, the workmanship improves much, both in skill and taste, and carries the predominating character into the details."

But all these changes were introduced gradually in the course of several centuries, and the Gothic style has, consequently, been divided into three distinct periods. The first style of Gothic in this country, called by Mr. Rickman the **EARLY ENGLISH**, prevailed throughout the thirteenth century. The **DECORATED** style, or **PERFECT GOTHIc**, prevailed during the greater part of the fourteenth century. The third and last style, called by Mr. Rickman the **PERPENDICULAR**, may be called the style of the fifteenth century; but specimens may be found as late as 1640<sup>a</sup>, and even later, though often much debased, and mixed with the Italian style, then prevalent.

It has been well observed by Mr. Willis, that the complete Gothic style did not arise at once from the Romanesque; but that, on the contrary, there is in every country a different intermediate style, which has been called Early Gothic, but we may substitute the name of each country as a distinction; thus we have Early English, Early German, Early French, and we may add, Early Italian. In Italy the Gothic was at once superseded by the Revived Classical, but in other countries it had time to decline into forms which may be termed the After Gothics, and which in Germany, the Netherlands, France, and England, constitute as many different styles, although derived from a common parent. In the two latter they have been termed Flamboyant and Perpendicular, from the forms of the tracery in the windows,

<sup>a</sup> The beautiful fan-work roof of the staircase to the Hall of Christ Church Oxford, is of this date.

and were all eventually superseded by the Revived Classical, which spread itself from Italy over the whole of Europe.

GOUTTES, *Fr.*, GOCCE, *Ital.* See *Guttæ*.

GRABMAL, *Ger.* See *Monument*.

GRADETTI, *Ital.* See *Fillets*.

GRANGE<sup>b</sup> [*Lat.* Granarium, *Farraria*, *Fr.* Grenier, *Grange*, *Ital.* Granario, *Ger.* Speicher, Getreideboden,], a granary, or barn; also the farm-house of a monastery: many of these houses retain the name to the present day. There are several fine specimens of the Barns of the middle ages remaining, some of them as old as the thirteenth century, and others of the fourteenth and fifteenth<sup>c</sup>. The lower story of the granary of St. Mary's Abbey, York, built in the fourteenth century, consists of a centre and two side aisles, formed by a double row of octagonal shafts, with plain double corbels projecting on two opposite sides at the top, in lieu of capitals, and supporting, without any intervening arches, the floor above<sup>d</sup>.

GRECIAN ARCHITECTURE. The ancient Greeks are generally supposed to have derived their knowledge of architecture from the Egyptians, but others suppose it to have been entirely of indigenous growth, and to have originated in the imitation in stone of the primitive wooden hut; be this as it may, they attained to a degree of perfection which has never been surpassed, and have continued to furnish models to all subsequent ages. It is divided into three orders, named after the raccs with which each is supposed to have originated; the oldest, and most simple, and that which most resembles the form of the wooden hut, was called Dorian; the second in point of reputed antiquity, in which the volutes were added to the capital, and

<sup>b</sup> For the legal acceptation of this term see Coke Litt. 5a.: for further information see also a note by T. Warton in Reed's Shakespeare, vol. xix. p. 235, and Barre Roberts's Papers, 138.

<sup>c</sup> As at Peterborough, Edward I.  
Glastonbury, Edw. II. or III.  
Piller.  
Abbotsbury }  
Sherborne }  
Cerne-Abbas } Dorset.  
Adderbury, Oxon.

<sup>d</sup> At the abbey of Ardennes, near Caen, in Normandy, is a large barn,

which has a centre and two side aisles, but in this case the shafts support regular arches: it might at first sight be taken for the nave and aisles of a church, but that there are no windows on the sides, nor any signs of them; but there are remains of small lancet openings near the top at each end. There is another very fine church, now used also as a barn, within a few yards of it. The date appears to be late in the twelfth or early in the thirteenth century: there are nine lofty pointed arches on each side, of the Transition Norman character.

the ends of large cross-beams, called triglyphs, omitted in the entablature, or those of smaller rafters substituted, under the name of dentils, was called Ionic; the third, in which the capital was again lengthened, and surrounded by foliage terminating in scrolls, was denominated the CORINTHIAN.

Besides these three orders, intrinsically more striking, more frequently employed by architects, and more celebrated by authors, Grecian buildings still offer others, such as that with straight leaves round the capital, which at Athens flanks the doorway of a monument: sometimes, instead of the column and the pilaster, they present imitations of human beings, and of animals, as supports to architectural members. Modern architects, following Vitruvius, have given for each of the three principal orders of antient Greece certain fixed forms and measurements, subject to no modifications in view of time and place, and having between each in particular, and the two others, in point both of shape and relation of parts, intervals very wide and definite.

But every later and more minute admeasurement of the vestiges of their best era remaining proves more fully that such a practice was wholly averse from their principles; that far from doing this, the nation which had genius enough to invent the three orders which to this day form the admiration of the world, and have never since been improved upon, had judgment enough to vary their secondary forms and proportions according to circumstances,—sense and taste enough not to burden themselves in the pursuit of beauty by trammels of their own creating<sup>d</sup>.

**GREES, Grese, Gryse, Gressys, Greece, Greces,** [Lat. *Gressus*, *Gradus*, Fr. *Degrés*, *Gradus*, Ital. *Gradi*, Ger. *Treppen*], degrees or steps: a staircase.

“ Item, I have devised and appointed six *Greces* to be before the high altare, with the *grecce*, called *gradus chorii*.”

Will of Henry VI.

“ The fyrist *gryse* called a *stypp*, ben twey weyes.”

“ The second waye going northward by a hygh *gryse* called a *steyr* of *xxxii* *steppys*.” William of Worcester. *Itinerary*, pp. 175, 176.

<sup>d</sup> This account of Grecian Architecture is extracted and abridged from Mr. Hope's *History of Architecture*.

"It stood against the first *grees*, or step." *Antient Rites of Durham.*

"A *grece* there was ychesel all of stone,  
Out of the rocke, on whyche men did gone  
Up to the toure, and in lykewise did I."

*Hawes's Tower of Doctrine, in Percy's Reliques.*

"Also the forsaide Richarde sall make with in the quere a hegh  
auter . . . . with thre *greeses* accordaunt there to."

*Contract for Catterick Church.*

**GRILLE, Fr.** See *Screen*.

**GROINS**, the angles which the surfaces of vaults form by their intersections; when the angle is external, forming an edge, when it is internal, or forms a nook, they are termed by Mr. Willis "ridges." In Gothic vaults the groins are always covered with ribs, and very often the ridges also, while other ribs are occasionally applied to the plain surfaces of the vaulting cells. These three classes of ribs may be designated as Groin Ribs, Ridge Ribs, and Surface Ribs, respectively: the Diagonal Rib is that which occupies the groin of a quadripartite vault, and therefore the diagonal of its plan. (Willis.) The execution of groins in cut stone is the master-work of masonry; the earliest groins are built of rubble-work, similar to the vault which they support, but these not being strong enough to bear the weight, it was soon found necessary to build them of cut stone, and arches, of the same substance as the piers, were used for this purpose.

**GROINED ROOFS**, vaulted ceilings supported by groins or ribs, intersecting each other, and in the later Gothic styles, especially in England, minutely subdivided into the most beautiful fan-work tracery: bosses or rosettes are usually placed at the intersection of the ribs, and sometimes pendants hang from them. See *Vault* and *Ribs*.

**GROTESQUE.** See *Arabesque*.

**GROUND-TABLE-STONES**, the projection near the ground, on which the base-mouldings rest: now called the plinth.

"The ground (foundation) of the sayd body and isles to be maad within the ende, (query the earth) under the *ground-table-stones* with rough stone; and fro the *ground-table-stones* . . . . all the remenant . . . . with clene hewen ashler."

*Contract for Fotheringhay.*

**Gruft, Ger.** See *Crypt*.

GUARDINGO, *Ital.* See *Donjon*.

GURULE RENVERSÉE, *Fr.* See *Ogee*.

GUGLIA, *Ital.* See *Spire*.

GUILLOCHI, ornaments used in cornices in Italian architecture, consisting of bands or strings interwoven so as to form a series of figures, resembling net-work.



GURGOYLE. See *Gargoyle*.

GUTTÆ [*Fr.* Gouttes, *Ital.* Goccie, *Ger.* Tropfen,], ornaments resembling drops, used in the Doric entablature. See *Drops*.



GUTTER [*Fr.* Goutière, *Ital.* Legama, Gronda], an open drain, to carry off water from the roof of a building, &c.

GYMNASIUM, a place for exercise, public or private; called by the Greeks *Palaestra*.

GYNAECEUM, GYNAECONITIS, that part of a Greek house appropriated to the women.

HABENRY, (Chaucer,) a barbican: a corner turret<sup>e</sup>.

Hallein, *Ger.* See *Crochets*.

HALL [*Lat.* Aula, *Fr.* Salle, *Ital.* Sala, *Ger.* Vorfaul, Halle,], a large apartment on the ground-floor of a house: the entrance to the house was at the lower end of the hall, by a passage screened off: at the upper end was a raised platform called the Dais, and on one side of this elevation was frequently a large bay-window.

Also the refectory or dining-hall of a castle, monastery, or college, &c. These halls were generally lofty, with handsome timber roofs, ornamented with pendants, &c. as at Christ Church, Oxford, Crosby Hall, &c.: there was also usually a louvre in the centre of the roof originally, to allow the smoke to escape.

The word Hall is often used as synonymous with house.

Halle, *Ger.* See *Porch*.

HAUNCH OF AN ARCH, the middle part between the vertex and the springing.

Hauptbalken, *Ger.* See *Architrave*.

<sup>e</sup> See Warton on Spencer, and his History of English Poetry, I. 392. Mr. Dallaway conjectures this term to signify niches, or tabernacles.

HEIL, *Phyle*, to cover, or tile.

“ All *yhyled* with lede low to the stones.” Piers Plowman’s Crede.  
“ And the seyde William shall fynde all maner waylls, yre gare,  
• bredyng, *helyng*, wallyng, and mason’s work there to longing.”

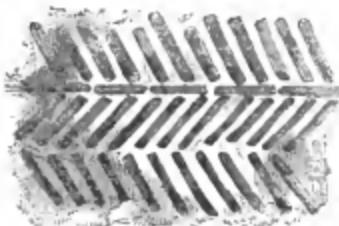
Indenture at Salisbury, 1445.

Wat Tyler was originally called the Heiler.

HELICES. See *Caulicoli*.

HEMICYCLE, a machine used in the Grecian theatres, to represent what was passing at a distance, or on the sea.

HERRINGBONE WORK, courses of stone laid angularly: it is considered by some antiquaries as a certain indication of an early date, but is in fact found in buildings of all dates, from the time of the Romans, and of Charlemagne, to the present day.



Brixworth Church, Northamptonshire.

HERSE, *Wearse*, *Werse*, *Wearce*, a frame set over the coffin of any great person deceased, and covered with a pall: this was of light wooden laths, and appears in many instances to have been part of the furniture of the church, to be used when occasion required. The brass frame of a similar form, over a tomb or monument, was also called a herse: that over the Beauchamp monument still remains; there is also one of iron over an antient tomb in Bedell church, Yorkshire.

“ Also they shall make in like wise, and like latten (brass), a hearse to be dressed and set upon the said stone, over the image, to bear a covering to be ordeyned.”

Contract for tomb of Richard Beauchamp, Earl of Warwick, temp. H. VI.

HEXASTYLE [*Lat.* Hexastylos, *Fr.* Héxastyle], a portico which has six columns in front.

HINDOO ARCHITECTURE. See *Indian*.

HINGES, *Gemmels*, [*Fr.* Gonds, *Ital.* Ganghero, *Ger.* Thürangel.] These were made very ornamental in the Norman and Early Gothic periods; previous to the use of panelling in the fourteenth century they sometimes covered the surface of the door with their flowing lines.

“ Gemmels and lock of silver.”

Inventory of Plate, Lincoln Cathedral, 1536.

HIP, the external angle formed by the inclination of the two planes of a roof.

HIP-RAFTER, the rafter which forms the hip of a roof.

HIP-TILE, the angle-tile which covers the hip-rafter.

HIP-KNOBS<sup>f</sup>, ornaments on gable-ends<sup>g</sup>. There are many stone finials to gables of stone houses in the fourteenth century, and downwards; wooden ornaments on the points of timber gables are frequently elaborately carved.



Hip-knob, Friar-gate, Derby.

HIPPODROME, an enclosed space where the ancients exercised horses.

*Höhlleisten, Ger.* See *Ogee*.

HOLY-WATER FONT, the basin carried in processions: called also "holy-water pot," as in the accompts of St. Helen's, Abingdon<sup>h</sup>.

"There was borne before the cross every principal day a *holy-water font* of silver, very finely engraved, and parcel gilt."

Antient Rites of Durham.

HOLY-WATER STONE, the basin for holy-water, usually of stone or marble, placed near the entrance into the church: sometimes under a niche attached to the wall, or to a pillar, and called a Stoup: sometimes on a pedestal, standing detached from the wall, but always placed either in the porch, or just within the door. It is distinguished from the piscina only by its use and situation, and having no hole in the bottom.

"There were two *holy-water stones*, of a very fine blue marble: the better of them stood within and opposite to the north church-door, fixed in the corner of the pillar."

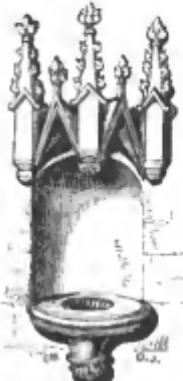
Antient Rites of Durham.

f Plate 48.

<sup>g</sup> This term is not a very correct one, the hip being usually considered by workmen as distinct from the gable: the sloping end of a roof, as opposed to the upright gable. Strictly speaking, there

are never any ornaments upon the hip: but there seems to be no other name for these as distinct from the finials on the gables of churches.

<sup>h</sup> Archaeologia, vol. i.



Hensley Church, Yorkshire.

HOOD-MOULDING, the upper and projecting moulding of the arch over a Gothic door or window, &c., called also label, drip, or weather-moulding.

HORREUM, a grange, granary, or repository of corn; such as belonged to the more wealthy abbeys. See *Grange*.

HOSPITALIA, the side doors in the scene of a theatre.

OURDAGE, *Fr.* See *Rubble*.

HOVEL, *House*, *Housing*, a tabernacle, or nicho for a statue.

"In and about the saide tombe to make xiv principal housings," &c.

Contract for the tomb of Richard Beauchamp,  
Earl of Warwick.

HUTCH, a chest or cupboard, where the sacred utensils were kept; the same with the Ambrie or Locker.

"The which chalice lays in Trinity Hutch."

Accounts of Louth Spire.

HYLING, the roof of a building. See *Heil*.

This word occurs also in the sense of aisle, as in an indenture, 24th Henry VIII. for rebuilding the north and south *hylings* of Barnley church<sup>i</sup>.

HYPAETHRA [*Lat.* Hypaethrus, *Fr.* Hypéthre, *Ital.* Scoperto, *Ger.* Ein tempel unbedeckt,], the seventh order of temples, according to Vitruvius: the cella was open to the sky.

HYPERTHYRUM [*Fr.* Dessusporte, *Ital.* Sopra porta, *Ger.* Fries über der Thür,], the lintel of a doorway; also the frieze or other ornaments over it.

HYPocaust, the stove, or rather furnace, used for heating the rooms, or water for the baths, of the antients.

HYPOGAEUM, [*Fr.* Souterrain, *Ital.* Volto sotto terra, *Ger.* Gewölbe unter der Erde,], a vault; a crypt.

HYPOTRACHELIUM [*Fr.* Gorgerin, *Ital.* Collo, Collarino, *Ger.* Säulenhalz,], the neck or frieze of a capital.



Gloucester Cathedral.

<sup>i</sup> Whittaker's History of Whalley.

IMAGE [*Lat.* *Imago*, *Fr.* *Figure*, *Figurine*, *Image*, *Ital.* *Imago*, *Ger.* *Wîld*], a figure, statue, or painting. The use of images in churches was first introduced soon after the second council of Nice, which was held in 792; previously to that time it appears plainly enough<sup>k</sup>, "as well from the opinion of Beda, and the esteem that the Saxons have had of images, and their use, as from many other notable historical evidences, that it was not the practice of those times either to invoke saints, or to worship their images<sup>l</sup>."

"To make of the finest latten to be gilded that may be found, xiv *images* embossed, of lords and ladyes in divers vestures, called weepers, to stand in housings made about the tombe."

"Four images of stone to be painted with the finest oyle colours, in the richest, finest, and freshest clothings that may be made, of fine gold, azure, of fine purple, of fine white, and other finest colours necessary, garnished, bordered, and powdered in the finest and curiosest wise."

Contract, Earl of Warwick, Beauchamp Chapel.

<sup>k</sup> Stavely, p. 241.

<sup>l</sup> In subsequent ages multitudes of images were employed in various situations, some probably for the purpose of ornament chiefly, others for devotional purposes. The figures at the west end of Wells cathedral are considered by Flaxman as amongst the finest sculptures of any age: those of many other churches of the same period, the thirteenth century, are nearly equally good. In the works of the fifteenth century images of the Virgin abound; the usual situation for them is over the entrance door: the niche generally remains though the image has been destroyed, and in some instances the image itself has escaped. "To some particular images we find that peculiar honour was paid; sums were bequeathed to furnish lights to burn before them, and pilgrimages and vows were paid to them. Those of the Virgin, thus noted, were in the highest repute, and very

numerous: amongst others are noticed images of our Lady of Pity, our Lady of Grace, our Lady of Walsingham, our Lady of Ipswich, our Lady of Wilsdon, our Lady of Bohon," &c. (See an interesting article on the "Internal Decorations of English Churches," in the British Critic for April 1830.) These images, which had been thus specially worshipped, were ordered to be destroyed at the period of the Reformation, but all others, which had not been thus abused, were suffered to remain, until the time of Cromwell, when the fanatical zeal of the puritans endeavoured to destroy every vestige of ornament in our churches, and to turn them as far as possible into conventicles. "In Aug. 1641, there was an Order published by the House of Commons, for the taking away all scandalous pictures out of churches, in which there was more intended by the authors than at first their instruments understood,



All Souls' College, Oxford.

IMPLUVIUM, the cistern in the central part of the court or *atrium* of a Roman house, to receive the rain water.

IMPOST [*Lat.* *Incumba*, *Fr.* *Imposte*, *Ital.* *Imposta*, *Ger.* *Rämpfer*], the horizontal mouldings at the springing of an arch. The capital of the pilaster from which an arch springs is called the impost; and varies in form according to the order with which it is used; sometimes the entablature of an order serves for the impost of an arch. Mr. Hosking observes that "sometimes, and more conveniently, this term is used for the pilaster itself, when its capital is called the impost-cap or impost-mouldings." Mr. Willis observes that "Impost is, properly speaking, an abstract term implying the point where the vertical line joins the curve; but it is here<sup>m</sup> used rather as relating to the manner in which that junction is managed with respect to the decorative parts."

INCERTUM, a mode of building walls used by the Romans, in which the stones were not squared, nor the joints placed regularly, corresponding to the modern term, "rubble-work."

INDIAN ARCHITECTURE. The temples of the Hindoos bear so striking a resemblance to those of the ancient Egyptians, that there can be little doubt the one style is derived from the other: which is the parent seems to be a question not so easily settled, since different writers have asserted the superior claim to antiquity on each side; the general voice, however, is in

untill instructed by private information how farre the people were to inlarge the meaning." *Mercurius Rusticus*, p. 22. Visitors were appointed to see that this act was carried fully into execution, who were allowed, as a stimulus to their exertions, to charge 6s. 8d. for each church which they visited. Fortunately, the journal of one of these parliamentary visitors for the county of Suffolk, named William Dowsing, has been preserved and printed. The picture of devastation which it presents to us is so appalling that it seems marvellous how any thing could have escaped; indeed it can only be accounted for by the general passive resistance of the people to the mandates of the visitors, whose orders appear to have been seldom obeyed excepting where they saw them executed. As a sample

of the spirit of these visitors, a single church may be selected; Clare, Suffolk, is the second on the list. "2. At Clare, Jan. the 6th, 1643. We brake down 1000 pictures superstitious: I brake down 200; 3 of God the Father; and 3 of Christ, and the Holy Lamb, and 3 of the Holy Ghost, like a Dove with wings; and the 12 Apostles were carved in wood, on the top of the roof, which we gave order to take down; and 20 Cherubims to be taken down; and the Sun and Moon in the East window, by the King's Arms, to be taken down." This was one of five churches which he visited on the same day.

<sup>m</sup> His enumeration of different Imposts, together with his illustrations of them, will be found in Plate 49, extracted from his work by his kind permission.

favour of Egypt as the original parent of the science, and it is clear that the Greeks borrowed it from thence: be this as it may, the stupendous works remaining in Hindoo-stan must be considered as amongst the most wonderful works of human labour, science, and skill. The temples excavated in the solid granite in the mountains of Ellora are of so great an extent, and so wonderfully executed, that the accounts given of them by the most trustworthy travellers appear hardly credible, and read more like an eastern fairy tale than a plain narrative of facts. Some recent publications have shewn that the science of architecture is remarkably well understood among the Hindoos at the present time. Their architects are hereditary, as all other trades and professions are amongst them; and in this instance it appears that the son proceeding from the starting point of the father's previous study, has reached a high degree of perfection. The drawings brought over by Colonel Tod go far to prove them as well acquainted with some of the most difficult parts of the art of construction as any European architects of the present day.

INN, or HOSTLE. These terms were formerly used as synonymous with house, and not confined to taverns as at present. For instance, the inns or halls which were so numerous in Oxford and Cambridge before the erection of colleges, were merely lodging-houses for the scholars, subject to certain regulations; the inns of court in London were of a similar character for the use of the law-students.

INTERCOLUMNIACTION [*Lat.* *Intercolumnium*, *Fr.* *Entrecolonnement*, *Ital.* *Intercolunnio*, *Ger.* *Säulentwiete*], the clear space between two columns; from the proportions of this space the Grecian and Roman temples are divided into orders and named.

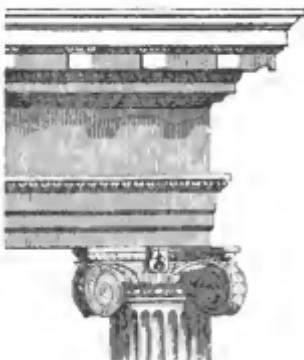
INTONACO, *Ital.* See *Plaister* and *Pargetting*.

INTRADOS, the soffit or interior curve of an arch, as opposed to Extrados: these two terms are principally used in the case of bridges.



Caves of Ellora.

IONIC ORDER, [*Lat.* *Genus Ionicum*, *Fr.* *Ordre Ionique*, *Ital.* *Ordine Ionico*, *Ger.* *Ionische Ordnung*.] “The distinguishing feature of this order is the capital, which has four spiral projections, called volutes; these in Greece were placed flat, on the front and back of the column, leaving the two sides of a different character, and forming a balustre.” In the modern Ionic capital the volutes are placed diagonally, and the abacus has its sides hollowed out. “The shaft, including the base, which is half a diameter, and the capital to the bottom of the volute, generally a little more, is about nine diameters high, and may be fluted in twenty-four flutes, with fillets between them; these fillets are semi-circular. The pedestal is a little taller and more ornamented than the Doric<sup>n</sup>. The bases used to this order are very various; the Attic base is very often used, and with an astragal added above the upper torus makes a beautiful and appropriate base. The cornices of this order may be divided into three divisions; the plain Grecian cornice, the dentil cornice, and the modillion cornice.”<sup>o</sup>



This order owes its rise and name to the Ionians of Asia Minor: it is more delicate and graceful than the Doric; and although its general appearance is simple, it is also elegant and majestic, and constitutes an agreeable medium between the massive Doric and the slender Corinthian.

ISODOMUM, masonry in which the courses are of equal thickness. See *Masonry*.

ITALIAN ARCHITECTURE, the style introduced by Palladio, &c. in imitation of the Antique, but with considerable variations. See *Doric*, *Ionic*, and *Corinthian*.

JAMBS [*Fr.* *Jambages*, *Jambettes*, *Ital.* *Stipiti*, *Ger.* *Pfosten*], the sides of a window or door, chimney, &c.

<sup>n</sup> This order may be much ornamented if necessary, by carving the ovolo of the capital, the ogee of the abacus, and one or two mouldings of both architrave and cornice; but the ancient Ionic looks extremely well without any ornament

whatever. The best examples are the temple on the Ilissus; of Minerva Polias and Erichtheus in the Acropolis; and the Aqueduct of Adrian at Athens.

<sup>o</sup> Abridged from Rickman.

**JESSE**, or **TREE OF JESSE**, [*Fr. Arbre de Jesse*,] a representation of the genealogy of Christ: this was a favorite subject for painting a large window, for sculpture, and for tapestry. In Dorchester church, Oxfordshire, it is curiously sculptured in the mullions of one of the windows of the chancel; also on a stone altar-piece at Christ Church, Hampshire; at Rouen cathedral; Chartres cathedral, on stained glass: and many other churches both in England and France.

**JOGGLE**, a term peculiar to masons, who use it in various senses relating to the fitting of stones together; in fact, almost every sort of jointing, in which one piece of stone is let or fitted into another, is called a joggle; what a carpenter would call a rebate is a joggle in stone.

**JOISTS** [*Fr. Solives, Ital. Travi*], the horizontal rows of parallel equidistant timbers in a floor, on which the flooring is laid: there are three kinds of joists, namely, binding-joists, bridging-joists, and ceiling-joists.

“And every *juyste* viii ynches yn thiknesse.”

Indenture at Salisbury, 23 H. VI. (1445.)

**JUBE** [*Fr. Jubé*]: the roodloft, or gallery, over the entrance into the choir, is sometimes called the Jube, from the form “Jube, Domine, benedicere,” &c. The Epistle and Gospel were read from either end of this gallery; and this custom is still continued in some of the foreign cathedrals, as at Bayeux, although the Jube itself has in this and other instances been rebuilt in the usual bad Grecian style of modern times, and in many cases has been entirely removed. See *Roodloft*.

**Kamin, Ger.** See *Chimney*.

**Kammer, Ger.** See *Chamber*.

**Kampfer, Ger.** See *Impost*.

**Kanapc, Ger.** See *Canopy*.

**Kapital, Ger.** See *Capital*.

**Karnicj, Ger.** See *Cornice*.

**Kastell, Ger.** See *Castle*.

**KEEP**, [*Fr. Donjon; low Latin, Dunjo, Dungeo (Ducange)*,] the principal tower of a castle, intended to be the strongest part of the fortress, and the last resource of the garrison, and therefore built in the most defensible and inaccessible situation;

usually, but not always, in the inner part of the castle, and frequently raised on a mound. The Norman keep, called the White tower, within the Tower of London, and the Round tower in Windsor castle, are familiar examples, the one raised on a mound, the other not<sup>p</sup>. The entrance was frequently on the first floor, with sometimes a stone staircase to it on the outside: in other early instances the only access seems to have been by a ladder, or wooden steps, that could be drawn up for greater security; as in the round towers of Ireland<sup>q</sup>.

KERNEL. See *Crenelle*.

KEY-STONE OF AN ARCH [*Ger. Gewölbestein*], the central stone at the top of an arch, which binds the whole together: it is usually wedge-shaped; in a pointed arch there is no key-stone, but in the vaulted roofs of the Gothic styles they are much used, and usually ornamented with a boss, or a pendant.

KEYS, or KNOTS: these are old names sometimes found applied to the carved bosses and ornaments at the intersection of the timbers of a roof, and equally applicable to the bosses of a stone vault.

KILLESSE, CULLIS, COULISSE, a gutter, groove, or channel.

KING-POST [*Lat. Columna*, *Fr. Pointal*, *Poinçon*, *Ital. Monaco*, *Colmello*, *Ger. Giebelsäule*], the middle post, standing at the apex of a pair of rafters: when the side-posts are used to support the roof instead of one in the centre, they are called Queen-posts. See *Roof*.

KIRK, *Kirke*, a church: this word is still in use in Scotland.

“When he hath takyn hys ground of the said *Kirke*.”

Contract for Fotheringhay.

<sup>p</sup> At Château sur Epte, on the borders of Normandy, there appear to have been two keeps; one within the walls, not raised, but surrounded with a ditch; the other coming into the line of the outer walls, raised on a mound, and itself surrounded with a wall.

<sup>q</sup> This practice seems to have been continued in houses in some instances to

a later period than the twelfth century, especially in the north of England; at Conisborough Castle, which is late in that century, the stone staircase seems to be an addition.

For further information on the subject of the Donjon or Keep, see the preface to Grose's *Antiquities*, p. 10, 12. and Duange's *Glossary*, under the word *Dunjo*.



Conisborough Castle, Yorkshire.

**Ricc, Ger.** See *Trefoil*.

**Ragstein, Ger.** See *Ancones, Console, and Corbel*.

**Ranftstein, Ger.** See *Corona*.

**Ranz, Ger.** See *Cornice*.

**Riegelgang, Ger.** See *Cloisters*.

**LABELS**, projecting mouldings over doors, windows, &c. called hood-mouldings in the interior, dripstones and weather-mouldings in the exterior: the two latter terms cannot with propriety be applied in the interior of a building, but this distinction is little attended to in practice.

**LABRUM**, a large kind of vase or basin used in the Roman baths for washing the hands and face.

**LABYRINTH**, very intricate passages either in a building or in a wood.

**LACONIUM**, *Lat.*, some part of the Roman baths; the exact interpretation of the word is disputed: by some it is understood as a small sort of cupola or covering over an aperture in the floor of the hot-bath, through which the flame or heat rose from the hypocaust below; by others, as a room in the baths heated to a very high temperature for the purpose of producing copious perspiration; in fact, the sweating-room, called the "concamerata sudatio."

**LACUNARIA, LAQUEARS, [Fr. Plafonds, Ital. Formelle, Ger. Giebeldecke,]** panels or coffers in ceilings, or in the soffits of cornices, &c.

**LADY-CHAPEL**, the chapel dedicated to the Virgin Mary, called Our Lady, usually placed at the east end, beyond the high altar or apse, in large churches and cathedrals, but in smaller churches sometimes on the north side of the chancel, which is also its position in Ely cathedral, where it is now converted into a parish church<sup>r</sup>.

**LANTERN, LANTHORN**, the lower part of a tower, placed at the junction of the cross in a cathedral or large church, having windows on all sides; it was in such cases frequently open to the church below, but has been generally shut out by a floor

<sup>r</sup> The Lady-chapel is generally an addition to the original building, when that is of the thirteenth century or earlier, as the Lady-chapel does not appear to have been generally introduced before the fourteenth century, and is much more

frequently of the fifteenth, as at Westminster Abbey, where the sumptuous Lady-chapel built by Henry VII., and called by his name, entirely conceals the original apse, and destroys the proportions of the building.

and ceiling in modern days. About the time of the Reformation, and sometimes at a later period, the lantern was frequently converted into a belfry, to which use it is still applied in many cathedrals. The lantern sometimes extended to the top of the tower, as at St. Ouen, Rouen: the open upper story sometimes placed, as a sort of attic, on the top of a tower &c., as at Boston, Lincolnshire, and an open belfry attached to a church, as at All Hallows on the Pavement, York, are also called by the same name. See *Louvre*.

LANCET WINDOW, a long and narrow-pointed window: they were often double or triple; sometimes five together<sup>s</sup>: at first they were without a common head, afterwards with one; in the later examples the head is sometimes foliated. They are a marked characteristic of the thirteenth century style, usually called Early English, and are in a great degree peculiar to England; there are a few examples in Normandy, but they are not common there, and have not been noticed in other parts of France, nor in any other foreign country.



LARDOSE, LAVADOSE, Rereboss, [Fr. l'Arrière dos,] a screen at the back of a seat; also behind the altar. See *Reredos*.

LARMIER, Fr., the corona, or top stone of a wall; the drip-stone.

LATER, Lat. See *Cob*.

LATTEEN, Laten, Lattin, [Lat. Lato, Laton, Fr. Laiton, Ital. Latta, Ger. Mettling,] a mixed metal resembling brass: all the metal-work about the tomb of Richard Beauchamp, Earl of Warwick, is called *Latten*<sup>t</sup>.

"That they shall make, forge, and work in most finest wise, and of the finest *latten*, one large plate to be dressed . . . . and two narrow plates to go round about the stone, &c. &c.

Contract for tomb of Earl of Warwick.

<sup>s</sup> There is one with seven lights at Ockham, Surrey.

<sup>t</sup> See the contract for this magnificent tomb in Dugdale's Warwickshire, Blore's Monumental Remains, &c. Fuller mentions that in the year 1192 so great was the scarcity of silver caused by the enor-

mous sum required for the ransom of Richard I, "that to raise it 'they were forced to sell their church plate to their very chalices:' these were then made of *latten*, which belike was a metal without exception; and such were used in England for some hundred years after." For

“ The finest and most curious candlestick metal, or *latten*, metal glittering like gold.” Antient Rites of Durham.

“ Phebus waxe old, and hewed like *laton*  
That in his hote declination  
Shone as the burned gold.”

Chaucer's Frankelme's Tale.

LAVACRUM, in the Roman baths, the receptacle for holding the hot water in which people bathed; that which alone we should now call the bath<sup>u</sup>.

LAVATORY, LAVER, [Lat. *Lavacrum*, (low Latin, *Lavatorium*), Fr. *Lavatoire*, Ital. *Lavatoio*, Ger. *Waschfass*, Spring-brunnen.] This term was frequently used in the same sense with *piscina*, which is now more commonly used and generally understood. It also signifies the cisterns used by the monks, and other members of a religious community, for the purposes of cleanliness: there is a small one of good architectural character in a side chapel of Salisbury cathedral, and in the cloisters of Gloucester there is a fine one, fifty feet in length<sup>x</sup>. In the contract for Fotheringhay it is directed that there shall be

“ *Lavatories* on aither side of the wall, which shall serve for four Auters, that is to say, oon on aither side of the myddel dore of the said Qwere, and oon on aither side of the said Isles.”

Dugdale, p. 163, l. 21, 22.

“ Within the cloyster-garth was a fine *Laver*, or conduit, for the monks to wash their hands and faces in, being in form round, covered with lead, and all of marble except the outer wall, within which they might walk about the laver. It had many spouts of brass, with 24 brazen cocks about it, and seven windows of stonework in it; and above a dove-cott covered with lead. The workmanship was both fine and costly.” Antient Rites of Durham.

LEAVES, *Lebgs*, folding doors, particularly those placed over a Roman Catholic altar, usually painted, or otherwise richly ornamented, on both sides.

“ There was also standing on the altar, against the wall, a most curious fine table (tableau), with two leaves to open and shut,

some further particulars and amusing reasons for selecting this metal, see Fuller's *Holy Warre*, book iii. chap. 13.

For further information see *Archæologia*, vol. xxi. p. 261, 262.

“ In the middle ages this word is commonly used for a basin for washing, of any kind: as in the inventories of Finchale in 1354-5, and in 1411.

<sup>x</sup> See Plate 30.

comprehending the passion of our Lord Jesus Christ, richly set in fine lively colours, all like burnished gold.

“ Also the forepart of the said porch was a door with two broad leaves, to open from side to side, of fine through carved work.”

Antient Rites of Durham.

LEDGMENT, *Ligement*, *Legement*, a horizontal course of stone or wood, particularly the base-mouldings.

“ When he hath set his ground-table-stones, and his *ligements*, and the wall thereto.”

Contract for Fotheringhay.

“ 1024 feet of tweyne *legement tables* full joyns, of four inches or more, with poynts after a mould delivered.”

Contract for Eton College.

LEGNAME, *Ital.*, timber, or beams. See *Beam* and *Truss*.

LETTERN, LECTURN, [Fr. *Lutrin*, *Letteron*,] the reading-desk in the choir of ancient churches and chapels. The earliest examples remaining are of wood, many of them beautifully carved; as at Bury and Ramsey in Huntingdonshire, Swancombe, Detling, and LENHAM in Kent, Newport in Essex, Hawsted in Suffolk; that at Bury is the oldest, being about A. D. 1300: there are also fine examples at Wednesbury, Staffordshire; Aston, Cheshire; Blythborough, Suffolk. At a later period it was commonly of brass, often formed of the figure of an eagle with



Merton College, Oxford, c. 1300.

<sup>y</sup> Plate 50.

<sup>z</sup> The use of the antient Lettern has been almost entirely superseded in England by the modern reading-deak, or rather reading-pew, which appears to have been frequently erected at the same time

with the pulpit, which was ordered by the canons of 1603 to be placed in every church not already provided with one. The reading-pew is only once recognised in our prayer-book, which is in the rubric prefixed to the Communion, and it is

outspread wings: some of them are still in use, as in Merton and Brasennose chapels, Oxford; Yeovil, Somersetshire, &c. &c. The Letteron is twice mentioned in the will of John of Gaunt, which is written in French.

"At the north end of the high altar there was a very fine *letteron* of brass, where they sung the Epistle and Gospel, with a great Pelican on the height of it, finely gilt, billing the blood out of her breast to feed her young ones, and her wings spread abroad, whereon lay the book . . . . also there was lower down in the quire another *letteron* of brass . . . . with an eagle on the height of it, and her wings spread abroad, whereon the monks laid their books when they sung their legends at mattins, or other times of service."

"Also there was a *letterne* of wood, like unto a pulpit, standing and adjoining to the wood organs, over the quire door."

*Antient Rites of Durham.*

LEVER, one of the chief supporters of the roof-timber of a house, being itself not a prop, but a portion of the frame-work. It seems to be synonymous with the word *stylos*, the two beams of timber united at one end, from which the *chevron* in heraldry takes its name, and the feet of which, especially in cottages, instead of resting on the wall-plate, were fixed in the ground. Cottages of this primitive structure are still common in old remote villages in the north of England. The word occurs in the Comptus of Finchale in 1481—2.<sup>a</sup>

remarkable that the term was first introduced there at the last revision of the prayer-book in 1661; it is not found in any edition printed before that time.

It appears from Bishop Sparrow's *Rationale* on the Book of Common Prayer, that previously to the time of Cromwell, "The reading-pew had one desk for the bible, looking towards the people to the body of the church, another for the prayer-book, looking towards the east, or upper end of the chancel. And very reasonable was this usage; for when the people were spoken to, it was fit to look towards them; but when God was spoken to, it was fit to turn from the people. And besides, if there be any part of the world more honourable in the esteem of men than another, it is fit to look that way when we pray to God in publick, that the turning of our bodies towards a more honourable place may

mind us of the great honour and majesty of the person we speak to. And this reason St. Augustine gives of the church's antient custom of turning to the east in their publick prayers, because the east is the most honourable part of the world, being the region of light whence the glorious sun arises. *Aug. l. ii. de Ser. Dom. in monte*, c. 5."

This passage occurs in the commentary on the second rubric before the *Te Deum*, and on that before the *Absolution* in the *Communion service*: "THEN SHALL THE PRIEST, OR BISHOP IF PRESENT, STAND, AND TURNING HIMSELF TO THE PEOPLE, SAY," &c. Sparrow's *Rationale*, third edit. 1657, p. 44.

In the church of Drayton Beauchamp, near Aylesbury, Bucks, there are still two desks in the reading-pew, as described by Bishop Sparrow.

<sup>a</sup> Raine.

LIBRARY. It is observed by Carter, that we have "not one ancient example, according to the modern acceptation of such a room; and that in Missals and Sculptures we perceive a learned person's books were deposited in chests, and resorted to as occasion required." This may have been true in some degree before the invention of printing, as we know that the public Library of the University of Oxford was so kept in chests in a room adjoining to St. Mary's church, before Duke Humphrey's Library was built; but the carrels in the cloisters of Durham cathedral do not appear to have differed very materially from the private closets in the Bodleian Library at the present time, except that the books, being in manuscript, were carefully locked up in chests, instead of being arranged on shelves for reference, as printed books now are. In the early libraries the books were chained to the shelves, of which examples still remain.

LICH-GATE, or CORPSE-GATE, [Ger. *Leichengang*,] a shed over the gate of a churchyard, to rest the corpse under<sup>b</sup>. The term is also used in some parts of the country for the path by which a corpse is usually conveyed to the church.

LIGGER, Ledger, a long flat stone to cover a tomb: the threshold of a door: a joist or beam of wood.

"Eight smaller liggers."

Accounts of Louth Spire.

LIGHTS, the divisions of a window between the mullions; in ancient writing frequently called *days*, or *bays*: and the latter term is still in use.

LINTEL [Lat. *Superliminare*, Fr. *Linteau*, Ital. *Travi lininari*, Ger. *Gründbalken*,], a piece of timber or stone placed horizontally over a door, window, or other opening.

LIST [Lat. *Fascia*, Fr. *Listel*, Ital. *Lista*, *Listello*, Ger. *Liste*, *Leiste*.] See *Fillet*.

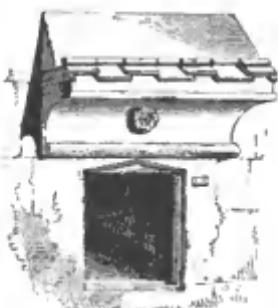
LOFT [Lat. *Tabulatum*, Fr. *Toit de Planches*, Ital. *Tavolato*, Ger. *Söller*,], a gallery or chamber, raised within or upon another apartment, as a music-loft, a singing-loft, a rood-loft, &c.

"Opposite Jesus' Altar, between two pillars on the north side (of the nave), was a loft containing a pair of organs for the use of the master and choristers, at singing Jesus' mass and anthem every Friday, with a beautiful desk to lay the books on in time of divine service."

Antient Rites of Durham.

<sup>b</sup> There are examples at Birstall, Yorkshire; Bromsgrove, Worcestershire; Garsington, Oxfordshire; Beckingham, Lincolnshire.

LOCKER, or *Lockyer*, a cupboard for sacred vessels, &c. generally found on the north side of a Roman Catholic altar. It is usually cut or left in the thickness of the wall, and has frequently a niche over it for ornament. In the small chapels, round the apse and between the buttresses, in the larger churches on the continent, there is commonly an altar, with a *piscina* on one side, and a locker on the other.



Chadlesden Church, Derbyshire.

" All the aforesaid nine altars had their several screens and covers of wainscot over head, in very decent and comely form; having likewise between every altar a very fair and large partition of wainscot . . . containing the several *lockers* and ambryes for the safe keeping of the vestments and ornaments belonging to every altar; with three or four little ambryes in the wall, pertaining to some of the said altars, for the same use and purpose."

Antient Rites of Durham.

LOGEUM, or ANALOGUEUM, the pulpitum, or wooden stage of a theatre.

LOMBARD ARCHITECTURE, a very rude, heavy, massive style, with small narrow windows, invented by the Lombards in the seventh century, in a vain attempt at imitation of the Roman buildings. It continued in use until the tenth century; and many remains of it are still found. It formed the ground-work of the Norman style, which gradually superseded it. Mr. Hope applies this name to the Romanesque style generally, including the Norman, without restricting it to the more early specimens.

Some peculiarities may be mentioned as found in the Lombard style, which do not occur in the Norman, such as columns of small dimensions "resting on the backs of monsters;" capitals frequently "formed of monsters and animated beings" of all sorts: the columns generally "carry on their capitals a clumsy piece of architrave," on which rests the impost of an arch; and rarely support a continued architrave: the external walls have their surface "divided into recessed panels," and their corners or angles strengthened by a slight buttress, which grows or falls into the corbel table "which marks every new floor:" these

buttresses are shallow, broad, and shelving upwards "in regular breaks." Arches generally round-headed, occasionally flattened, or "with two straight sloping sides meeting at an angle;" the east end almost invariably terminated by an absis, and frequently other parts also. "Octagonal cupolas" over the junction of the nave and transepts. The roofs generally low and flat, resting on a gallery of pillars or small arches; these galleries under the roof and round the absides are common in the German churches, but in Lombardy itself they are also carried up the pediments. In the German churches the roofs are higher and steeper, and have small gable ends. In Lombardy the "bell-towers are frequently placed at some distance from the church." In Germany this is not the case, but there are sometimes two short spires at each end of the church. These remarks will sufficiently show that the Lombard style is by no means identical with the Norman<sup>c</sup>, but approximates more nearly to the Early German.

LOOP-HOLES, narrow openings in walls, parapets, staircases, &c. in castellated architecture, to shoot arrows or other missiles from. See *Embrasure*.

LOUVRE, *Loover*, *Lober*, or *LANTERN*, [Fr. *Fumerelle*, Ital. *Fumaiuolo*, Ger. *Rauchloch*,] a dome or turret rising out of the roof of the hall in our ancient domestic edifices; formerly open at the sides, but now generally glazed: they were also called *Covers*, and *Femerells*, and were originally intended to allow the smoke to escape, when the fire was kindled on dogs in the middle of the room. When fireplaces and chimneys were introduced, the louvre was still long retained for ornament, but unfortunately few of them now remain<sup>d</sup>. There is an elegant one on the hall of Lincoln college, Oxford, not glazed; others at Oriel and Wadham colleges, but these are glazed, and of much later date.

<sup>c</sup> For much valuable and interesting information on the subject of Lombard Architecture, see Mr. Hope's *Essay*, pp. 250—292.

<sup>d</sup> The open windows in church towers

are called *louvre-windows*, and the boards or bars which are placed across them to exclude the rain are called *louvre-boards*, corruptly *luffer-boards*.



Lincoln College, Oxford, 1436.

LOZENGE MOULDING, or LOZENGE FRET, [*Fr.* *Losange*,] an ornament used in Norman architecture. There are several varieties of this ornament, some of the later specimens of which, as at Cuddesdon, Oxon, and the ruins of Glastonbury, are hollowed under in such a manner as to approach near to the *tooth* ornament.



LUCARNE, *Fr.*, a dormer or garret window.

LUMEN, *Lat.* See *Window*.

LUTRIN, *Fr.* See *Lettern*.

MACHICOLATIONS [*Fr.* *Machecoulis*, *Maschecoulis*], perpendicular holes or grooves left between the corbels of a parapet, in the inside the wall, for the purpose of throwing down stones, or pouring down molten lead, &c. on the heads of the assailants: they are usually over the gateway only, as at Carisbrook Castle, &c. &c.: but sometimes the whole range of parapet round a tower was brought forward on corbels in the same manner, as at Warwick, &c.: sometimes the corner turrets only, as at Lumley and Raby. In some castles openings are left in the arch over the gateway, for the same purpose, as at Caernarvon<sup>e</sup>.



“The walls were in height  
Two hundred cubits all of marble grey,  
Magicolled without for saultes and essays.”

Lydgate's Description of Troye.

MAEREMIUM, *Maerennium*, *Marisme*, *Mahereme*, (*Materiamen* *Ducange*), building materials, whether stone or timber: but generally used of timber only.

MAILLÉE, *Fr.* See *Reticulated*.

MANSE, the parsonage house: the use of this word is chiefly confined to the northern parts of the kingdom. Thomas Beck, bishop of Lincoln, by his will, dated 1346, bequeathes £50. to the rector of Ingoldmells in Lincolnshire, half of which was to be

<sup>e</sup> For further information see Dallaway's Observations, p. 93. and Hope's History of Architecture, p. 286.

spent “in refectionem *mansi rectoriae*, chori et navis ecclesiae, et campanilis ejusdem.”

MANTLE-TREE, MANTLE-PIECE, [*Lat.* Camini Superliminare, *Fr.* Manteau de Cheminée,] a beam across the opening of a large fireplace; sometimes curiously carved.

MARQUETERIE, *Ital.*, Inlaid-work; Mosaic-work.

MASONRY<sup>f</sup> [*Fr.* Maçonnerie, *Ital.* Fabbrica, *Ger.* Maurerwerk,], stone-work, as distinguished from brick or other materials. The earliest masonry known to us is probably that of the Egyptians, which is chiefly remarkable for the enormous size of the stones employed, said to be frequently thirty feet in length: the weight of these masses rendered the use of mortar unnecessary, once placed, they were never likely to be removed; whilst their size also rendered the use of the arch in most cases unnecessary, a single stone being sufficient to cover almost any opening that they required, although there are some vaults constructed of large masses of stone laid horizontally, and overlapping each other until they meet in the centre.

Of Cyclopean masonry the most celebrated remains are the walls at Tiryns and Mycenæ; their date is unknown, but as they are alluded to by Homer, they are necessarily of high antiquity: these walls are formed of large and irregularly-shaped masses of stone laid together without mortar, and the interstices filled with smaller pieces.

Tyrrhenian or Etruscan masonry consists also of large and irregularly-shaped masses of stone, but fitted together with considerable exactness, so as not to admit of smaller stones in the joints or interstices: of this kind of masonry many specimens exist among the antient remains of Greece and Italy. The next improvement in masonry appears to consist in working the stones sufficiently to render the horizontal joints (or bed) in great measure flat and true, the vertical joints being reduced to a straight surface only, and not made perpendicular; and the courses also are more or less irregular: examples of this kind of masonry are to be found at Fiesole, Populonia, and many other places. All of these kinds of masonry were put together without any kind of mortar. The stones also were

<sup>f</sup> Plate 51.

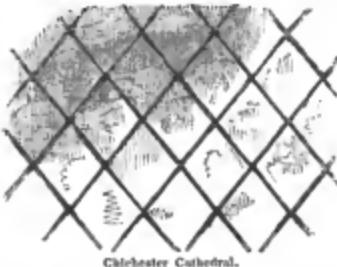
of very large dimensions; the usual size of those of the walls of Tiryns is about seven feet by three, but some are larger; so also are they in some of the other specimens.

In the ruins of Palmyra and Baalbec all travellers agree in remarking the enormous dimensions of the stones employed; for instance, at Baalbec, "On the west side of the basement of the great temple even the second course is formed of stones which are from twenty-nine to thirty-seven feet long, and about nine feet thick; under this, at the north-west angle, and about twenty feet from the ground, there are three stones which alone occupy 182 feet nine inches in length, by about twelve feet thick; two are sixty feet, and the third sixty-two feet nine inches in length."<sup>5</sup>

For ordinary purposes, the antients used several kinds of walling, as the "opus incertum," now called "random" or "rubble" walling, made with stones of irregular shapes and sizes; the "opus reticulatum," so called from its net-like appearance, formed with square stones laid diagonally, and this Vitruvius mentions as being common in his day; "isodomum" and "pseudisodomum," which Vitruvius ascribes to the Greeks, were formed in regular courses, in the first all of equal height, but in the latter of unequal height; "empectum" resembled the two last in external appearance, but the middle of the wall was of rubble, the facing only being in regular courses: in all these sorts of masonry the stones were small, and were laid in mortar. The antients also frequently erected walls of brick, both burnt and unburnt. In the erection of large buildings, in which large blocks of stone were used, the Romans used no cement. In the later times of the empire, it

<sup>5</sup> Pococke's Travels in Syria.

The columns at Baalbec are made of three pieces of stone joined very accurately together, without cement, and strengthened with iron *dosells* fixed into a socket worked in each stone. This method of putting together the shaft of a column contributes very materially, in



Chichester Cathedral.

a dry climate, to the strength and durability of a building; and in the most perfect building at Baalbec a very remarkable instance of its utility is shewn: a column has fallen against the wall of the cella with such violence as to drive in a stone of the wall without in the least disuniting the joints of the shaft.

appears that the masonry called "empletum" was most commonly used; as this kind (either with or without occasional courses of tiles) is that which is usually found in this country<sup>h</sup> and in France<sup>i</sup>: the courses are usually about four inches deep, the stones in most instances of rather cubical proportions, and the joints commonly wide and coarse. This kind of masonry also, without the bonding courses of tiles, was manifestly used after the Romans were subdued, for it is to be found in the walls of the old nave of the cathedral of Beauvais (called *Notre Dame des Basses Oeuvres*), those of the nave of St. Remi at Rheims, of St. Pierre at Le Mans (if any of this building still exist), and in the walls of the keep of the Château of Langeais on the banks of the Loire; none of which buildings are of Roman date<sup>k</sup>.

In England, the existence of any remains of the Saxon period is doubted by many of our best antiquaries, but, it would appear, without sufficient grounds, as the class of buildings disputed have a very different character from Norman work, and are equally distinct from Roman. The masonry of these buildings consists chiefly of rude rubble-work, and we frequently find Roman bricks worked up irregularly into the walls, sometimes in herringbone fashion; but the chief peculiarity in the masonry of these buildings consists of the particular manner in which the cut stones at the angles used as quoins are arranged, called "long and short work".

<sup>h</sup> At York, Lincoln, Silchester, Wroxeter, Richborough, Pevensey, Leicester, Dover, Dorchester, and many other places.

<sup>i</sup> At Autun, Beauvais, Bourges, Lillebonne, Tours, &c.

<sup>k</sup> "In Norfolk and other parts of the country where flints are abundant the Romans availed themselves of this material; and we find their works in as good and generally in better preservation here than in most other parts of the kingdom. They not only made the interior substance with coarse flints, but afterwards they faced their work with alternate courses of squared flints, as at Burgh Castle (*Garisonatum*).<sup>l</sup> In the *basement* of the keep of Norwich Castle, although made with flints, and some of them faced, they were not squared or

laid in regular courses." (See Wilkins's *Essay, Archaeologia*, vol. xii. p. 178.) This part of the castle is either Saxon or Early Norman work, built at a time when the art was at a low ebb in this country; at a later period, when other masonry had improved, this also kept pace with it, and in Flamboyant work in France we find some beautiful specimens of flint-work, very superior to any of the Roman work: it is probable that Mr. Wilkins had not seen these, as he erroneously states this kind of facing to have been neglected after their time.

<sup>l</sup> See the article on Saxon Architecture. For further information, see also "Mr. Essex's Remarks on the antiquity &c. of brick and stone buildings in England," in the *Archæologia*, vol. iv. pp. 78 and 95.

In early Norman times the walls on the inside had a rubble face, and were plastered, and had frequently an external face of rubble as well, and perhaps were occasionally plastered also on the outside: when the external face was of ashlar, the joints were always coarse and large, and the mortar most commonly made with very coarse unsifted sand or gravel; the stones also are generally in shapes approaching cubes, and vary in depth from about six to nine or ten inches. During the former part of the twelfth century the masonry improved considerably; the mortar was made of finer materials, and the stones were set with a neat and close joint<sup>m</sup>, but they had still an approach to a cube in their shapes. Rubble has been used at all times up to the present day. Herringbone work has been called by some a sign of early work, but others regard it rather as a sign of late Norman. Guildford Castle is late Norman, and has a good deal of herringbone work in its walls. "Opus reticulatum" is occasionally found in late Norman work, as at the west end of Rochester cathedral. There is also another kind of masonry sometimes found in late Norman work, which appears to be used by way of ornament (as in fact is the "opus reticulatum"), and of which a specimen may be found in the tympanum over the south door of the small desecrated and ruinous chapel of West Hythe; perhaps it may be called herringbone ashlar. In the nave of the cathedral at Bayeux are several varieties of masonry introduced to ornament the walls, all of which are late Norman. After the expiration of the Norman style there is seldom if ever any fixed character in the masonry to evince the date of a building; but it may be observed that in the



Chapel of West Hythe, Kent.

<sup>m</sup> 1107-1139. "Roger was a prelate of great mind, and spared no expense towards completing his designs, especially in buildings, which may be seen in other places, but more particularly at Salisbury and at Malmesbury. For there he erected extensive edifices, at vast cost, and with surpassing beauty: the courses

of stone being so correctly laid, that the joint deceives the eye, and leads it to imagine that the whole wall is composed of a single block. He built anew the church of Salisbury, and beautified it in such a manner that it yields to none in England, but surpasses many." (William of Malmesbury, by Sharpe, p. 504.)

fourteenth century the stones employed are generally smaller than at a subsequent period, and that there is generally a marked difference between modern masonry and that of the middle ages, which the eye at once detects, and which is often useful in pointing out insertions and alterations.

MATTONE, *Ital.*, *Mauerstein*, *Ger.* See *Brick*.

MENIANA [*Fr.* Menianes, *Ital.* Loggie, *Ger.* Logen, offene Galerien,], seats in the upper porticos of the forum; also used for balconies, and the boxes of a theatre.

MERUS [*Ger.* Schenkel eines Dreyschlüff], the plain part of a triglyph between the channels.

MERLONS [*Lat.* Merulæ, *Fr.* Merlons, *Ital.* Merli, *Ger.* Umstän,], the solid part of an embattled parapet, dividing the crenelles or openings.

MESAULE, or ANDRON, [*Fr.* Mesaules, *Ital.* Andite, *Ger.* Durchgang, Zwischenhof,] the middle courts of a Greek or Roman house.

METOPE, METOPSE, [*Lat.* Metopa, *Fr.* Metope, *Ital.* Metopa, *Ger.* Zwischenstieff, Raum zwischen zwyc Dreyschlüff,] the space between two dentiæ in the Ionic, or triglyphs in the Doric entablature, which the Romans sometimes ornamented with ox-skulls or other devices; the Greeks used historical groups of figures, or other subjects; but by both the metopes were often left plain.



MEZZANINE [*Fr.* Entresols, *Ital.* Mezzetti], small low rooms, forming intermediate stories between principal ones.

MINSTER [*Fr.* Cathédrale, *Ital.* Chiesa, *Ger.* Münster,], a monastery; a cathedral church, formerly belonging to a monastery.

MINUTE, a proportionate measure; the lower diameter of a column being divided into sixty parts, each part is a minute.

MISERERE [*Lat.* Subsellius, Forma, Formula, Misericordia, Sella, *Fr.* Museau], the small shelving seats in the stalls of churches or cathedrals: they had generally grotesque carvings under them<sup>m</sup>; they are made to turn up on hinges, so as to form either a seat, or a form to kneel upon<sup>n</sup>, as occasion

<sup>m</sup> Plate 85. <sup>n</sup> Vide Ducange in voce *Formula*, and the passages there extracted.

required, and are still in constant use on the continent, though comparatively seldom used in England: they are however found in our old churches and cathedrals wherever the antient wood-work has been preserved.

MITRE, a name applied to the line of meeting of mouldings or other surfaces, which intersect or intercept each other at an angle.

MODILLION [*Fr.* Modillions, *Ital.* Modiglione], an ornament resembling a bracket, in the Corinthian and Composite cornices. See *Console* and *Mutule*.

MODULE [*Lat.* Modulus, *Fr.* Module, *Ital.* Modulo, *Ger.* Modell], a proportionate measure; the lower diameter of a column divided into two parts, one is a module; this is again divided into thirty parts, each of which is called a *minute*: but the whole diameter of the column is now generally preferred as a measure, and is divided into sixty parts.

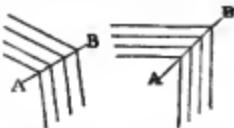
MONACO, *Ital.* See *King-post*.

MONOPTEROS [*Fr.* Monoptère, *Ger.* Einflugd.], a round temple without a cell, according to Vitruvius.

MONOTRIGLYPH [*Lat.* Monotriglyphos, *Fr.* Monotriglyphe, *Ital.* Monotriglypho, *Ger.* Einzelner Triglyphe], the ordinary intercolumniation of one triglyph in the Doric order, in which the spaces are measured by the triglyphs, instead of by diameters, as in the other orders.

MONSTRANCE, a vessel in the form of a sun surrounded by rays, and resting upon an ornamented stand. It was used by the Roman Catholics for enclosing the eucharistic wafer for a short time, during which the people were blessed with it, that is, they knelt down, and the bishop or priest holding the Monstrance, made the sign of the cross with it over them: sometimes it was carried in solemn procession, as on the festival of Corpus Christi<sup>n</sup>.

<sup>n</sup> "From a passage in Bishop Jewell's Defence of the Apology, &c. we should infer that the Pix and Monstrance were at this period the same, though subse- quently being used by the Romanists for two different purposes, a distinction was made between them." British Critic, April 1839.



MONUMENT<sup>o</sup> [Lat. *Monumentum*, Fr. *Monument*, Ital. *Monumento*, Ger. *Grabmal*.] Sepulchral monuments have in all ages been favorite subjects of architectural decoration, according to the taste of the period in which they are built, which is sometimes long after the death of the person to whose memory they are erected; though in the generality of cases they are nearly cotemporary with it, usually of course built shortly after the decease of the person whose body is interred within, but frequently also prepared by themselves during their lifetime, especially in the case of prelates in the middle ages. The mausoleums of the antients are too well known to need mention here; but the sepulchral monuments of the middle ages are so numerous, and so various, as to require more minute description and classification.—The earliest monumental tombs found in this country, which can be considered as at all of an architectural character, are the stone coffins of the eleventh<sup>p</sup> and twelfth centuries: the covers of these were at first simply coped (en dos d'âne), as in the example from the Temple Church, London; afterwards frequently ornamented with crosses of various devices, and sometimes had inscriptions on them: subsequently they were sculptured with recumbent figures in high-relief; but still generally diminishing in width from the head to the feet, to fit the coffins of which they formed the lids<sup>q</sup>.

These tombs were sometimes placed beneath low unornamented arches or sepulchral recesses, formed within the substance of the church wall, usually about seven feet in length, and not more than three high above the coffin even in the



Coped Tomb, Temple Church, London.



Coped Tomb, St. Giles's, Oxford.

Monument of Maurice de Londres, 1244,  
in Ewenny Church, Glamorganshire.<sup>o</sup> Plates 64, 65, 66.<sup>p</sup> There are very few remaining which are earlier than the twelfth century.<sup>q</sup> Many of the figures of this period

represent knights in armour with their legs crossed; these were either Templars, or had joined in a crusade to the Holy Land.

centre; at first circular at the top, afterwards obtusely pointed: they often remain when the figure or brass, and perhaps the coffin itself, have long disappeared and been forgotten. On many tombs of the thirteenth century there are plain pedimental-shaped canopies over the heads of the recumbent effigies, the earliest of which contain a pointed trefoled arched recess: towards the end of the century these canopies became gradually enriched with crockets, finials, and other ecclesiastical details, as on the tomb of Edith Astley<sup>r</sup>, in Hillmorton church, Warwickshire, who died about the close of this century<sup>s</sup>.

In the reign of Edward I. the tombs of persons of rank began to be ornamented on the sides with armorial bearings, and small sculptured statues, within pedimental canopied recesses; and from these we may progressively trace the peculiar minutiae and enrichments of every style of ecclesiastical architecture, from that period to the Reformation<sup>t</sup>.

Altar or table-tombs, with recumbent effigies, are common during the whole of the fourteenth century; these sometimes appear beneath splendid pyramidal canopies, or flat testoons. At the beginning of this century the custom commenced, and during the latter part of it prevailed, of inlaying flat stones with brasses; and sepulchral inscriptions, though they had not yet become general, are more frequently to be met with. The sides of these tombs are sometimes relieved with niches, surmounted by decorated pediments, each containing a small sculptured figure, as in the monument of Sir Oliver Ingham, in Ingham church, Norfolk, 1344<sup>u</sup>; sometimes with an imitation of a row of windows, as in the monument of a priest, in Beverley Minster<sup>x</sup>. Other tombs, about the same period, but more frequently in the fifteenth century, were decorated along the sides with large square panelled compartments, richly foliated or quatrefoiled, and containing shields, as on a monument in Meriden church, Warwickshire<sup>x</sup>.

Many of the tombs of the fifteenth and sixteenth centuries appear beneath arched recesses, fixed in, or projecting from, the

<sup>r</sup> Plate 64.

<sup>s</sup> Many of our finest monumental tombs were designed by foreign artists, usually from Italy, as the monument of Henry III. and shrine of Edward the Confessor, which is of nearly the same period.

<sup>t</sup> They are also valuable as faithful representations of ancient armour and costume, and sometimes as portraits of distinguished individuals.

<sup>u</sup> Plate 64.

<sup>x</sup> Plate 65.

wall, and inclosing the tomb on three sides; and these were constructed so as to form canopies or testoons, which are often of the most elaborate and costly workmanship: they are frequently flat at the top, particularly in the later period, as in the monument of King, the first bishop of Oxford, in Christ Church cathedral, and a very elegant one in Wolstan church, Warwickshire. These canopies were sometimes of carved wood, of very elaborate workmanship: and sometimes the altar-tomb of an earlier date was at a later period enclosed within a screen of open-work, with a groined stone canopy, and an upper story of wood, forming a mortuary chapel or chantry.

In the early part of the sixteenth century the monuments were generally of a similar character to those of the preceding age; but alabaster slabs, with figures thereon, cut in outline, were frequently used. The altar-tombs with figures in niches, carved in bold relief, were also frequently of alabaster, as is that of John Noble, 1522, in St. Aldate's church, Oxford. Towards the middle of this century the Italian style of architecture had come into general use; Wade's monument, in St. Michael's church, Coventry, 1556<sup>z</sup>, is a good example of the mixture of the two styles which then prevailed.

In the two following centuries every sort of barbarism was introduced on funeral monuments; but the antient style lingered much longer in some places than in others, particularly in Oxford. The tomb of Sir Thomas Pope, founder of Trinity college, who died in 1558, in the chapel of that society, shews the altar-tomb in its debased form, after the true era of Gothic architecture had passed away<sup>a</sup>.

MONUMENTAL BRASSES. See *Brasses*.

MONUMENTAL CHAPELS, OR CHANTRIES. See *Chantry*.

MOORISH ARCHITECTURE. See *Arabian*.

MOSAIC-WORK [*Lat.* *Musivum*, *Fr.* *Mosaique*, *Ital.* *Mosaico*, *Ger.* *Mosaïsche Arbeit*], a kind of tessellated pavement, sometimes

<sup>a</sup> In these tombs of two stories we frequently find a representation of a skeleton, sometimes an actual skeleton in the lower part, while above is the figure of the same person as he appeared in life in full costume, and surrounded by all the usual paraphernalia of rank.

<sup>z</sup> Plate 66.

<sup>b</sup> The limits of this work do not admit of more than a brief mention of some of the principal varieties of the monuments of the middle ages; the reader is referred for more full information to the valuable work of Mr. Bloxam on the subject, from which the above account is principally extracted.

used as a facing to a wall: composed of small pieces, frequently arranged in the form of animals, &c. It was much used by the Romans; and many remains of these works are found in various parts of England: but imitations of a much later age are met with. The pavement of the choir of Westminster Abbey, also the tomb of Henry III., is of Mosaic-work, but it does not appear to have been extensively used in England.

MOULD, *Mölb*, [*Lat.* *Modulus*, *Fr.* *Moule*, *Ital.* *Modello*, *Ger.* *Gießform*], a model or pattern for workmen to form their ornaments by.

“ Item, paid to John Cole, master mason of the broach, for making molds to it, by four days, 2s. 5d.”

Accounts of Louth Spire.

MOULDING [*Lat.* *Forma*, *Fr.* *Moulures*, *Ital.* *Foggia*, *Ger.* *Einsäffung*, *Rand*], a continuous projection or hollow in the face of the work, intended only for ornament, whether round, flat, or curved. The regular mouldings of ancient architecture are, the *list*, or *annulet*; the *astragal*, or *bead*; the *cyma reversa*, or *ogee*; the *cyma recta*, or *cymatium*; the *cavetto*, or *hollow*; the *ovolo*, or *quarter-round*; the *scotia*, or *casement*; the *torus*, or *round*. As no description can make these names intelligible without a drawing, the reader is referred to Plate 52.<sup>b</sup>

Those characteristic of Norman architecture are the chevron, or zig-zag; this is the most common, and is considered quite as a distinctive mark of the style, though found in a few of the later Roman buildings, and frequently continued after the introduction of the pointed arch, through the whole of the period of transition: in the earlier buildings it is usually in single or double rows, at a later period triple and quadruple. An endless variety of ornaments are employed in the mouldings

<sup>b</sup> “It is remarkable that neither in the Saxon or the Norman architecture an instance occurs of the following mouldings—*Cima recta*; *Cima reversa*; *Ovolo*. It is well known that the dates of ancient MSS. may frequently be ascertained by the form of the letters only, without any reference to the subjects; as if Providence had, doubtless for wise purposes, been pleased to mark the lapse of ages in peculiar characters. Thus it seems likewise that the respective dates of archi-

ture are distinguishable by peculiar characters also; since it is not only by the great contour of the building, the shape of the arch, or the proportion of columns and piers, that their dates are ascertainable, but each little fragment of a moulding or vestige of enrichment marks the era of the structure, and assists the curious investigator in his researches into antiquity.” Wilkins, *Archæologia*, vol. xii. p. 174.

of this style, such as the nail-head, the billet, the scollope, the bird's-head, cat's-head, &c. &c., chiefly in the later and richer specimens: a considerable selection of these will be found in Plates 53 to 56. Another moulding which is common in this style is a plain broad fillet and hollow, separated by a little sunk channel; this generally forms the square abacus over the capital, as at Easton, Hants, (Plate 1.) but is also frequently continued as a tablet along the wall, as at the south door of Iffley, (Plate 36.)

"There is very little variety in the *section* of the mouldings for horizontal purposes in this style of architecture: the figures above may be said to comprehend almost all of them<sup>c</sup>." They are used for imposts to arches, cornices, abacuses, and bases, generally plain, but when they are enriched, it is generally with the star ornament either on the vertical or sloping surface, or sometimes on both, as in the chancel of Holywell church, Oxford (Plate 7), but the same profile is preserved. Occasionally, but rarely, the upper surface is rounded, and the under part hollowed, as in a string-course at Binham Priory, Norfolk, and the Great Guild, Lincoln: this is a mark of transition.

In the Early English style the mouldings are cut with great boldness, and the hollows form fine deep shadows: the toothed ornament is frequent in the mouldings of this style, and is one of its peculiar distinctions, being rarely found in any other. Perhaps the moulding most commonly used in this style is the plain round, with a bold projection and deep hollow, producing a strong shadow, the effect of which is very good, and

<sup>c</sup> See an interesting essay by Mr. Wilkins in the *Archæologia*, vol. xii. pp. 165 to 174, in the plates to which several

more varieties of Norman ornament will be found in addition to those given in Plates 53 to 56 of this work.



Ryton Ch., Warwickshire.



Norwich Cathedral.



Binham, Norfolk.



Norwich Cathedral.



Peterborough.



Peterborough.



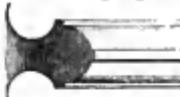
Great Guild, Lincoln.

is immediately recognized by the practised eye as characteristic of the style. These will be better understood by the figures annexed, and referring to Plate 57, than by any description. The ornaments used in the mouldings of this style are remarkably bold and well carved: in the earlier specimens, and in the transition from the Norman, we sometimes find a zig-zag or lozenge moulding, with a very bold projection, and sometimes hollowed under the projecting points, approaching very near to the tooth ornament, into which it seems to have gradually passed; as at Glastonbury and Cuddesdon (Plate 58). The trefoil, with a sort of lump on each lobe or leaf, casting a shadow, as at Warmington, is very characteristic of this style. In the later specimens, when the tooth ornament occurs, it is enriched, as at St. Cross, the varieties of the trefoil and other ornamented mouldings pass gradually and almost imperceptibly into the Decorated style. The filleted round moulding occurs both in this and in the Decorated style, and is common in Transition work.

In the Decorated style the mouldings no longer consist of equal rounds with hollows, as in the Early English, but an assemblage of various members, some broad and some narrow, beautifully grouped and proportioned. Among these mouldings one is often found consisting of a roll, with an edge as it were overlapping, resembling a roll of stiff paper, with the edge uppermost, as at Chacombe, Northamptonshire. This roll moulding is often used with a hollow under it, as at Middleton Cheney, Oxon. Another moulding very characteristic of this style resembles the roll moulding, but instead of the overlapping edge, the round is as it were bevelled off, as at Broughton. The quarter-round is also frequently used in this style. A flower of four leaves, and the ball-flower, are common ornaments in deep hollow mouldings, and are characteristic of the Decorated style: the ogee



Salisbury Cathedral.



College Church, Brackley.



Chacombe.



Middleton Cheney.



Broughton Church.



Broughton Church.

and reversed ogee are also sometimes used in this style<sup>d</sup>. The heads and figures of men and animals, and various leaves and flowers, are also used as ornaments in the hollow mouldings.

In the Perpendicular style<sup>e</sup>, the hollow moulding, filled with figures of men and animals, is continued, but the figures are usually larger, and more prominent; it is much used in cornices<sup>f</sup>. The prevalence of angular forms is also characteristic of this style, especially in the later specimens: the ogee is sometimes used, but it is generally double, more flattened, and with much less projection than in the earlier style. A plain hollow is also much used in the arches and jambs of doors and windows, as at Balliol college, Oxford: but in general the mouldings are less bold, more numerous, and more clustered together than in the preceding styles. The student will find a careful attention to the *profile* or *section* of the mouldings the safest guide in distinguishing the different styles of Gothic architecture; it is hoped that Plates 57, 59, and 61, will be found of essential service in this respect.

MULLIONS, or MUNNIONS, [*Fr.* *Meneaux*, *Ital.* *Stipiti*, *Ger.* *Fenster-pfosten*], upright bars of stone between the lights of a window; called *Mognels*, and *Mognicles*, in Smith's *Antiquities of Westminster*. In the buildings supposed to be Saxon the windows are usually of one light, but in some instances, especially in towers, they are of two lights, divided by a rude balustre<sup>h</sup>, as at St. Benet's, Cambridge, or a square shaft, as at Barton upon Humber<sup>i</sup>. Norman windows were sometimes divided by a shaft or balustre, but more frequently by a slip of wall, often ornamented both on the inner and outer edge by shafts<sup>k</sup> (Romsey) or semi-shafts (Castor, Northamptonshire), or sometimes by zig-zag mouldings (St. Cross).

In the Early English, when the windows consisted of two or more lancets, the slip of wall between them, from the great

<sup>d</sup> See Plates 59 and 60.

<sup>e</sup> Plates 61 and 62.

<sup>f</sup> Plate 29.

<sup>g</sup> Plate 63.

<sup>h</sup> There is a very near approach to

the balustre at St. Alban's, which is Norman work; and at Tewkesbury it is still more decided.

<sup>i</sup> Plate 94.

<sup>k</sup> Plate 95.



Deddington Church.



Deddington Church.



Balliol College, Oxford.

splay of the windows inside, became narrow, and was there ornamented with shafts, either single or clustered. Afterwards, when several lancets were placed near together and connected by mouldings, the spaces between them, both internally and externally, had shafts attached, as at Beverley Minster<sup>1</sup>. When, however, in the later period of this style, towards the close of the thirteenth century, the two lancets became formed into one window by the addition of a lozenge or circle in the head, the slip of wall was changed into what may strictly be called a mullion, but it still usually retained the shafts either single or clustered, or was ornamented with the characteristic mouldings<sup>m</sup>. In plain buildings it was in general merely sloped on the sides nearly to an edge, forming a lozenge with the angles truncated, as at Duffield. This form continued to be used through the next century, and with the addition of a bold round moulding, either with or without fillet on the inner and outer angles, was the most common mullion of the Transition style (Merton chapel); the shaft was still, however, frequently used.

In the Decorated style the same general form prevails, but the mouldings of the usual decorated character are generally more numerous. The ball-flower is sometimes introduced up the sides of the mullions, as at Gloucester cathedral, St. Mary's spire, Oxford, Ashby-Folville, Leicestershire, and Grantham, Lincolnshire<sup>n</sup>; and at Lincoln cathedral the mullions are crocketed.

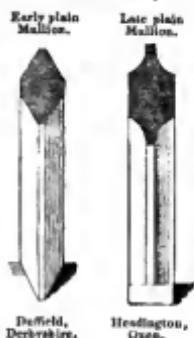
In the Perpendicular style the lozenge-shaped mullion is still retained, but the round and other mouldings are much smaller than in the Decorated, and it is at this period that the octagon or prismatic mouldings are first introduced (New coll., Merton coll. ante-chapel), and the mullion becomes channelled into a succession of small mouldings, which considerably diminish its

<sup>1</sup> Plate 97.

<sup>m</sup> A mullion with a bold round and fillet moulding on the face of it is frequently used in the fourteenth century, as at Tewkesbury, but this form, or

something very nearly approaching to it, is continued in domestic work to a very late period, and is common in the seventeenth century.

<sup>n</sup> Plates 63 and 102.



effect (Burford). The shaft attached to the mullion is still sometimes used, as at Westminster Hall. In plain or small churches the most common mullion at this period is a lozenge *with the sides hollowed*, as at Headington, Oxon: and at this period the custom of continuing the mullions through the tracery in the head of the window in perpendicular lines has given occasion for the name of Perpendicular, by which the style is distinguished.

MUNIMENT Room, an apartment in monasteries, colleges, &c. in which the title-deeds, and other documents of importance, were kept.

MURAILLES, *Fr.*, MURI, *Ital.* See *Walls*.—MURAILLES PLEINES, close walls, as opposed to open screens.

MULTIFOIL, a foliation consisting of more than five divisions.—*Willis*.

MUTULE [*Lat.* Mutulus, *Fr.* Mutule, Corbeau, *Ital.* Modiglione, *Ger.* Sparrentöpf, Hauptbalkentöpf], an ornament in the Doric corona, or cornice, answering to a modillion in the Corinthian; but differing from it in form, being a square block, from which the guttae depend. It 

MYNCHERY, the Saxon name for a nunnery: this word is still retained and applied to the ruins of such buildings in some parts of the country, as the Mynchery at Littlemore, near Oxford.

NACELLE, *Fr.* See *Cavetto* and *Scotia*.

NAOS, the cella, or part of a temple within the walls.

NARTHEN, NARTEX, the portico or porch before the entrance to the basilicas, or early Christian churches, according to Mr. Hope. Milner considers it as a division within the church, to which the catechumens and penitents were admitted. See *Galilee* and *Parvise*.

NAVE [*Lat.* Naos, Navis, *Fr.* Nef, *Ital.* Nave di Chiesa, *Ger.* Schiff,], the principal or central division between the aisles of a Gothic church or cathedral. This division usually commences at the west end, and extends to the entrance of the choir; but in the large abbey churches and cathedrals, which have transepts, and a porticus, galilee, or narthex, at the west end, it is the space between these divisions: it is almost always the largest division

of the church. In the ancient service of the larger churches there were sometimes altars, shrines, or monuments, placed between the pillars, usually extending from one pillar to another, leaving the centre and side aisles clear. The font was always placed in the western part of the nabo when there was no porticus or galileo. This term is established by very antient usage: in the accompts of Exeter cathedral a contract is preserved for marble

“ad Fabricam *Navis Ecclesiae beati Petri, Exon.*”

Fabric Rolls of Exeter, 1330.

NAUMACHIA, NAVALIA, buildings for the representation of a sea-fight.

NECK MOULDINGS, those round the lower part of the capital. See *Hypotrachelium*.

NEEDLE-WORK, the curious frame-work of timber and plaster with which many old houses are constructed. The term is used by Dr. Plot, in 1704, and appears to have been common in his time.

NERVES [*Fr. Nervures*], the ribs and mouldings on the surface of a vault.

NEWEL, NOEL, or NOWEL, [*Fr. Noyau d'escalier*,] the column round which the steps of a circular staircase wind. This column is sometimes continued through to the roof, and serves as a vaulting-shaft, from which the ribs branch off in all directions, as at Belsay Castle: this may very well have given the idea of fan-tracery vaulting. This term is also used for the principal post at the angles and foot of a staircase.



Belsay Castle, Northumberland, c. 13th.

NICHE [*Fr. Niche, Ital. Nicchia, Ger. Röfche*], a cavity or recess, for statues, &c.—NORMAN NICHES are small and shallow, and generally retain the figures originally placed in them; the arches are round, sometimes without shafts, but more frequently with them.—EARLY ENGLISH NICHES are seldom found single, except in buttresses; they are generally in a series, sometimes with plain trefoil heads, sometimes with shafts, and sometimes slope-sided.—DECORATED NICHES are very various, but

always beautiful; they may be divided into two classes,—the first with canopies, even with the wall or buttress in which they are set: the roof is either a plain arch, or, more frequently, groined in a very delicate and elegant manner;—the second class have projecting canopies of various forms, some triangular, ornamented with crockets and finials, and pinnacles on each side, as at Magdalen church, Oxford<sup>o</sup>; others conical, like a small spire, also crocketed; and many other elegant varieties.—**PERPENDICULAR NICHES** are also very numerous, and in great variety of shapes and sizes, sometimes closely resembling the last style; some with rich ogee canopies; others conical, with numerous slender buttresses and pinnacles, as at Merton chapel, Oxford<sup>p</sup>; others with square-headed canopies, with or without battlements; others with rows of the Tudor-flower instead of a battlement, &c. &c.

**NIGGED ASHLAR**, stone hewn with a sort of sharp hammer, instead of a chisel: this kind of work is also called “hammer-dressed.”

**NODI**: this term occurs frequently in old accompts for the bosses.—“101s. to John Budde, peyntor, for painting 57 Nodi.”  
Fabric Rolls of Exeter, 1457.

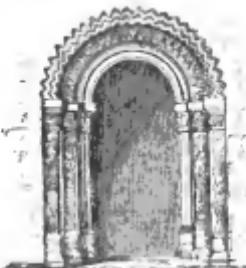
**NOOK** [*Fr. Coin, Réduit*], a corner; a recess; the internal angle formed by the side and face of the two contiguous arches of a recessed (or compound) arch.—*Willis*.

**NORMAN ARCHITECTURE**.—The Norman style is readily distinguished from the styles which succeeded to it, by its general massive character, round-headed doors and windows, and low square central tower. The earlier specimens of Norman work are remarkably plain: in the chapel in the White tower, the oldest part of the Tower of London, and one of the earliest authenticated specimens of Norman work in this country, the arches are plain, square edged, and entirely without ornament; most of the capitals are plain cushion capitals, but three of them are ornamented; one has the star-moulding on the abacus,

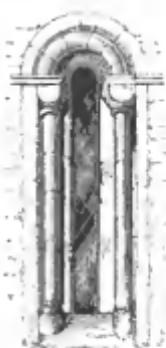


St. Michael's, Oxford.

and a small cable-moulding under it. The bases are well formed in imitation of Roman. The masonry is wide-jointed<sup>p</sup>, but the workmanship is not rude. At a later period, towards the middle of the 12th century, fine-jointed masonry began to be used, and ornaments were more abundantly employed, and generally executed with more skill. The doorways are generally very richly ornamented, and of great depth, as at Iffley church<sup>q</sup>; the windows are of similar character, but smaller, and not usually so rich in ornament; and these are very frequently altered, or removed to make way for windows of a later style, while the original doorway is generally suffered to remain. Circular windows are sometimes used. The arches are generally semi-circular; but in the later specimens obtusely pointed. In the later period of this style, or period of transition, which lasted through a part of the twelfth century, and the earlier portion of the thirteenth, both round and pointed arches frequently occur in the same building: and it is observed by Mr. Rickman, that "it appears as if the round and pointed arches were, for nearly a century, used indiscriminately, as was most consonant to the necessities of the work, or the builder's ideas". The Norman steeple is almost invariably a massive tower, seldom more than a square in height above the roof of the church, frequently ornamented by inter-



Stretton Church, Derbyshire.



Byton, Warwickshire.

<sup>p</sup> Plate 51.      <sup>q</sup> Plate 36.

<sup>r</sup> The latter cause probably prevailed to a considerable extent in all the styles, in retaining a previous style in particular instances long after it had gone out of general use. Many good architectural antiquaries consider that the period here allowed by Mr. Rickman for the transition is too long by fully one half. The fact, however, of round-headed arches, to doorways especially, being frequently found in buildings clearly of Early English character, is too commonly over-

looked. The student must be warned against considering "the shape of the arch as a very distinguishing feature of the different styles." (See Rickman, p. 60.) This is a very common and prevailing error, and it is difficult to prevail upon persons who have once taken up this notion to believe that it is erroneous; yet it is exceedingly common to find arches of various forms in the same building, and evidently of the same age. It would be endless to cite instances of this, as in fact it would be more difficult to find a building in

secting arches, and supported by flat buttresses: it is usually placed in the centre of the church, at the intersection of the transepts, when the plan is cruciform; and this ground-plan is much the most frequent in Normandy. The west end of Norman churches is frequently richly ornamented with deeply-recessed arches to the doors and windows, with their appropriate mouldings, and the surface of the wall covered by shallow arcades, the arches of which sometimes intersect one another, so as to form perfect pointed arches\*. It is often convenient to distinguish the styles by dates in connection with the reigning sovereigns; thus we may, without impropriety, and with a close approximation to truth, consider the Norman style as terminating with the death of Henry II. in 1189, reckoning the reigns of Richard Cœur de Lion, and John, as the period of Transition, and commencing the Early English style with the reign of Henry III. in 1216.

NOSING, the projecting edge of a moulding, or drip; used principally to describe the projecting moulding on the edge of a step.

NOTCHES, the small arches between the corbels, or divisions of the corbel table; these are at first square, or round-headed, afterwards pointed, triangular, or trefoiled.—*Whewell*.

NUNNERY, a convent for nuns, called also a Mynchery: the triforium is sometimes so called, from its having been used as the gallery for the nuns to sing in, during the service, in some churches.

NYMPHÆUM, grottos or buildings dedicated to the nymphs.

OBELISK [*Lat.* *Obeliscus*, *Fr.* *Obélisque*, *Ital.* *Obelisco*, *Guglia*, *Ger.* *Obelisk*], a tall square pillar, terminating in a pyramid, usually formed of a single block of stone sloping gradually

which *all* the arches, of doors, windows, &c. are of the same form, than the contrary; but it may be mentioned that flat segmental arches occur in the Early English part of York, and at Salisbury; and in good Decorated work at Broughton, Oxfordshire, and many other churches in that neighbourhood.

\* Another feature of this style is the absence of vaults over large spaces, which were not introduced until near the close of the twelfth century, and seem to have

led almost immediately to the use of the pointed arch, and eventually to the Gothic style. The face of the wall in the interior is sometimes richly ornamented with diaper work. Armorial bearings were not introduced until a subsequent period. The capitals and ornaments of this style approach to Roman, of which they appear to be a rude imitation. The columns are frequently ornamented in various patterns, generally twisting round them.

<sup>t</sup> See Plate 28.

upwards: they were commonly placed on each side of the entrance to a temple by the ancient Egyptians.

OCTOSTYLE [*Lat.* Octastylus, *Fr.* Octostyle, *Ital.* Ottastylo, *Ger.* *Octostyli*], a portico having eight columns in front.

ODEUM, a structure for the performance of music.

ŒCI, banqueting halls in Roman houses.

OFFERTORY BASON, a large dish of silver, gold, latten, or other metal, used in receiving the offerings made at the time of celebration of the eucharist. The later custom of the English church seems to have been that the offertory bason, when not in use, should be placed upright against the screen at the back of the altar<sup>r</sup>.

OGEE, *Ogge*, [*Lat.* Unda, Cyma reversa, *Fr.* Ogive, Gueule renversée, *Talon*, *Ital.* Onda, *Gola torta*, *Ger.* Höhlleiste], a moulding consisting of the combination of a round and hollow<sup>s</sup>: also the name of an arch with a double curve, one concave, the other convex<sup>t</sup>. In Gothic architecture the ogee moulding assumed several different forms at different periods<sup>u</sup>: 1. is Early English; 2. is used at all periods, but less frequently in the Early English than in the other styles; 3. is Decorated; 4. is late Perpendicular.



OILLETS, *Oillettes*, *Oglets*, or EYELET-HOLES, small openings, or loop-holes, in castellated architecture.

<sup>r</sup> The figures of Adam and Eve, with the serpent, representing the fall, are common as ornaments on the offertory basins of ancient date: they are usually of bell-metal, cast in a mould: there is a specimen in Cassington church, Oxfordshire; and they are very frequently met with, but unfortunately seldom to be found in their proper place.

<sup>s</sup> See Plate 52.

<sup>t</sup> See *Arch.*, p. 18, fig. 15.

<sup>u</sup> The variations and progressive changes of other mouldings in Gothic architecture might be traced in a similar manner; and this shews the importance of attending to minute accuracy in drawing the sections or profiles of mouldings, which should always be drawn on a sufficiently large scale to shew the form of each part clearly and distinctly: these

forms are of the first importance towards ascertaining the age of a building, although the mouldings *alone*, detached from all other features, are not *always* safe guides to a precise date; that is, the mouldings may be somewhat in advance of the other forms and decorations, or somewhat behind them in their progress towards the succeeding style, and therefore it is very possible to miscalculate dates by some few years when they are judged of by the sections of mouldings *alone*; yet it is always easy to say that the mouldings are of a particular style, and are good and pure, or early, or late, in that style; and when seen in connection with the other parts of a building, the date is generally manifest within a very few years. (See Plates 1, 57, 59, 61, 63, and 77.)

OPISTHODOMUS [*Fr.* Opisthodome], the enclosed space in the rear of a temple; usually occupied as the treasury, or place to deposit the sacred utensils, &c.

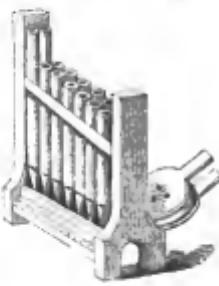
ORATORY [*Fr.* Oratoire], a small apartment or chapel for private devotion.

OBES, *Orbgs*, plain circular bosses.

ORCHESTRA, the area of a theatre comprised between the lower range of seats and the proscenium.

ORDER [*Lat.* Genera columnarum, *Fr.* Ordre, *Ital.* Ordine, *Ger.* Säulenordnung, Säulengattung, Säulenvort], in classical architecture, a column entire, consisting of base, shaft, and capital, with an entablature. There are usually said to be five orders, the Tuscan, Doric, Ionic, Corinthian, and Composite; but the first and last, called the two Roman orders, are strictly varieties of the Doric and Corinthian, as their proportions are the same.

ORGAN, [*Lat.* Organum, *Fr.* Orgues, *Ital.* Organo, *Ger.* Orgd.] This name appears to have originally signified any instrument of music; but at an early period was confined to one specific instrument; this was, however, very different from that now in use, and very much smaller\*. In old parish accounts we find frequent mention of a pair of organs; and wherever such are found, there are also frequent charges for repairing the bellows. The large instruments now in use were not put up in their present conspicuous situation, in the place of the ancient roodloft, until after the Reformation. On the continent they were also introduced in the course of the seventeenth and eighteenth centuries; but are usually placed at the west end of the church. In this country, previously to the Reformation, the organ was frequently placed on the north side of the choir, or in the north transept.



c. 1493.\*

\* Mention is made of a very large organ in the Abbey church at Westminster in the tenth century, but they were not commonly used before the twelfth, and even in the thirteenth and fourteenth they were usually of small dimensions.

\* This figure is borrowed from the admirable work of Willemin, entitled

"Monuments Français inédits," commenced in 1810, and completed in 1839, which contains a storehouse of valuable specimens of ancient art. "It is also represented in folio 10 of the Chronicon Nurembergense, printed in 1493, and is common in prints subsequent to that period done in Germany. In Henry VIII.'s

The small portable organs were also called REGALS. There is one represented among the sculptures in the cornice of St. John's church, Cirencester, engraved by Carter (Plate 18), and another on the crozier of William of Wykeham, at New College, Oxford.

"Orgues avait bien maniables

A une seule main portables

Ou il mesmes souffle et touche."

Roman de la Rose.

**ORIEL**, **Oriole**, **Orgel**, **Orgall**, [*Lat. Oriolum* (*Ducange*),] a window projecting from the face of the wall; frequently resting on brackets or corbel heads. The origin of this name has given rise to much controversy amongst antiquaries, and is still involved in obscurity. Many curious passages occur in ancient writers, mentioning the Oriel as something different; but it appears always to have signified a recess or closet of some sort<sup>z</sup>. The most common situations for windows of this kind are over a gateway, or on one side of the dais, or raised space at the end of the refectory, or dining-hall. These projecting windows do not usually occur until the beginning of the fifteenth century<sup>z</sup>: in the halls of the mansions of that period, the Oriel is

time they had double Regals, with two rows of pipes which were made of tin." (Douce.)

<sup>y</sup> See an interesting paper on this subject by W. Hamper, esq., *Archæologia*, vol. xxiii. He observes that "Oriel is a term applied in the middle ages to the various objects enumerated in the following classes:—

- I. A Pent-house.
- II. A Porch, attached to any edifice.
- III. A detached Gate-house.
- IV. An Upper Story.
- V. A Loft.
- VI. A Gallery for minstrels."

He then proceeds to cite instances of all these uses of the term, and confirms Mr. Nares's statement that Oriel windows are not mentioned by any ancient writers, but the term is of modern introduction.

<sup>z</sup> Matt. Paris, 1251. "Nisi in refectorio vel Oriolo prandaret." Idem in *Vitis* Abbat. S. Albani, "Ut non in infirmaria, sed seorsim in Oriolo Monachi infirmi carmen concederent." Alibi, "Adiacet atrium nobilissimum in introitu, quod porticus vel Oriolum appellatur."

See also *Fosbrooke's British Monachism*, p. 326, and Dr. Ingram's *Memorials of Oxford, Oriel College*. The Pipe Roll of 18 Hen. III. A. D. 1234, gives the charge expended "in quadam Capella pulchra et decenti facienda ad caput Orioli camere Regis in castro Herefordie, de longitudine xx pedum." The position of the Oriel itself is plainly declared in an entry of the following year, on the same record, though relating to another castle; "in uno magno Oriollo pulchro et competenti, ante ostium magno camere Regis castro de Kenilworth faciendo, vii. xvii. i.vd."

These passages seem evidently to refer to some kind of porch, probably similar to that in *Broughton Castle*, engraved in *Skelton's Antiquities of Oxfordshire*. See also an elegant essay on the subject of Oriel in *Skelton's Oxonia Antiqua*, vol. ii. p. 144, usually attributed to the pen of Dr. Copleston, the present learned and estimable Bishop of Llandaff, and late Provost of Oriel college.

<sup>a</sup> There is one at *Lincoln* which is late in the fourteenth century; this is the earliest that has been noticed.

the only window that commands a view of the outside, the other windows being too high from the floor. There are sometimes two oriel in the same hall.

“One of the novices appointed by the master read some part of the old and new testament in latin during dinner, having a convenient place at the south end of the high table, within a beautiful glass window.”

*Antient Rites of Durham.*

“In her *Oryall* there she was,  
Closyd well with royll glas;  
And wyd the windowes she open set,  
The sunne shone in at her closet.”

*The Squire of Low Degré.*

*Ritson's Metrical Romances*, vol. iii.

ORLO, *Ital.*, the plinth of the base of a column or pedestal.

ORTHOSTATA, *Lat.* See *Buttress*.

ORTHOSTYLE, any straight range of columns; a term suggested by Mr. Hosking in the place of *Peristyle*, which is frequently, but incorrectly, used in this sense.

OVA, or OVUM. See *Echinus*.

OVER-STORY, *Obystorit*, the clerestory, or upper story.

“Le Ovystorye.”

*William of Worcester* p. 222.

OVOLO, or OVALO, [*Lat.* *Echinus*, *Fr.* *Ove*, *Echine*, *Quart de rond*, *Ital.* *Ovolo*, *Ger.* *Bulst*,] a quarter-round moulding.



PALÆSTRA [*Fr.* *Palestro*, *Ital.* *Palestra*, *Ger.* *Kampffschule*,], a building amongst the Greeks appropriated to the rehearsal and exhibition of gymnastic sports: called also *Gymnasium*.

PALMETTES, *Fr.*, small ornaments resembling palm-leaves, carved on some Roman mouldings. This term appears to be sometimes used for the *Acanthus*.

PANACHES, *Fr.* See *Pendentives*.

PANCONCETTI, *Ital.* See *Rafters*.

PANE, the lights of a mullioned window; the squares of glass; the side of a tower, spire, or other building; sometimes used in the same sense as *Panel*.

PANEL<sup>b</sup> [*Lat.* *Panellum*, *Fr.* *Panneau*, *Ital.* *Quadro*, *Ger.* *Geb*], a compartment of a wainscot or ceiling, or the surface

<sup>b</sup> Plates 68 and 69.

of a wall, &c.; sometimes enclosing sculptured ornaments. The arcades which so profusely ornamented the walls of buildings in the twelfth century appear to have gradually merged into panels in the thirteenth; and in the works of this and the following century we find them of a great variety of elegant forms, frequently bearing shields or scutcheons in the centre of the panel. In the fifteenth century panelling became so predominant, as frequently to spread over the whole surface of a building, both exterior and interior. In the sixteenth century it is chiefly employed in wood-work, and at this period a representation of folds of linen, commonly called "the linen panel" is a favorite ornament; which, with other similar ornaments, continued to be used during the early part of the seventeenth century, but the prevalence of the Italian style gradually introduced the plain square recessed panels, which have continued almost to our own day.



Norwich Cathedral.

**PARADISE** [*Lat. Paradisus*]: this name was formerly given to a favorite apartment, as at Lekingfield, Yorkshire, "a little studying chamber, caullid Paradise<sup>c</sup>:" also to a garden, as at Winchester, adjoining to the cathedral; and in Oxford the garden of the White-friars' Monastery was so called, and still retains the name, though the monastery itself has been long destroyed, and almost forgotten.

**PARADOS**, the grand entrance of a Grecian theatre.

**PARADROMACLES**, walks attached to the palestra.

**PARAPET<sup>d</sup>** [*Lat. Pluteus, Fr. Parapet, Ital. Parapetto, Ger. Brustwchr.*], an embattled, pierced, or solid wall, on the top of any building, usually about breast high: the balustrade round a terrace, or the roof of a Roman or Italian house, is sometimes so called. Norman Parapets are generally plain, with sometimes a narrow interval cut in them here and there. The Early English Parapets are generally plain, though sometimes panelled: during this period Battlemented Parapets began to be used<sup>e</sup>.

<sup>c</sup> Leland's *Itinerary*, i. 48; and in *parapets* are occasionally pierced, and Wressel Castle, i. 55. consist of a series of small open arches,

<sup>d</sup> Plate 70.

as at Chartres and Bayeux.

<sup>e</sup> In France at the same period the

The Decorated Parapets are frequently pierced in quatrefoils, and other forms, such as a waved line, the spaces of which are trefoiled, as on the south front of the church of St. Mary Magdalén, Oxford, and a somewhat earlier one round the tower of St. Mary's, Oxford, where the spire springs from it: these parapets are very elegant, but rarely remain in good preservation. In the Perpendicular style the pierced parapet is frequently very ornamental; but the dividing lines are generally straight, and not so elegant as the wavy line of the previous style. Battlements are also commonly used in this style.

PARASTADES, PARASTATE. See *Anta* and *Pilaster*.

PARAVENT, *Fr.* See *Screen*.

PARCLOSE, or PERCLOSE, the raised back to a bench or seat of carved timber-work: the parapet round a gallery: a closet, screen, or partition.

“And also the carpenters do covenant to make and set up finely and workmanly, a *par-close* of timber about an organ-loft, to stand over the west door of the said chapel, according to pattern.”

Records of Beauchamp Chapel, Warwick.

The name of Perclose seems also to have been given to the square space at the east end of an aisle, enclosed with screen-work, generally with an altar in it, and used as a chantry chapel.

“In 1500 a Perclose, or chapel, included with *cancelli* or lattices, was made at the upper end of the south isle, like that in the north isle. Here was a gild of St. Anne, and images of St. Martin, St. Mary, St. William of Norwich, St. Margaret, St. John, St. Christopher, St. Thomas, St. Anne, and St. Nicholas, with lights before them.”

Blomfield's History of Norfolk, vol. iv. p. 369, edit. 1806.<sup>f</sup>

PARGETTING<sup>g</sup>, PERGETTING, PERGENYNG, a term used for plaster-work of various kinds: a particular sort of ornamented plaster, with patterns raised or indented upon it, was much used both in the exterior and into-



High Street, Banbury.

<sup>f</sup> The church is that of St. Martin at the plain, in the city of Norwich.

<sup>g</sup> Plate 68.

rior of houses in the Elizabethan style: it often has a very rich effect<sup>b</sup>.

“ *Et solvit Willielmo Blyth, Roberto Gobett, pro le pergenyng et weschyng ecclesiae de Fynkhall, cum xii\*. solutis pro calke et calce xxvii.*”

Compotus Domini Roberti Werdall Prioris de Fynkall, 1488-9.

“ Paid to John Bevis for pergetting and blanchyng, 5s.”

Fabric Roll to the Hall at Pittington in 1450.

PARLOUR, Parlor, [Lat. *Locutorium*, Fr. *Parloir*, Ital. *Parlatorio*, Ger. *Sprachzimmer*, Besuchzimmer, Wohnzimmer,] a room for the reception of visitors: the speke-house of some old accounts; the part of a monastery allotted for the monks to speak with their relations or friends.

“ *The Parlour*, the place where merchants used to utter their wares, standing betwixt the chapter-house and the church door.”

Antient Rites of Durham.

PARVISE [Lat. *Parvium*, (Paradisus, *Ducange*), Fr. *Parvis*], the porch of a church: also the small room over the porch in some churches, used as a school, a library, or a record room: the term is also used by the French for the open space at the west end of a cathedral or large church, or a similar space at the end of either of the transepts. The court of the hundred, and other law courts, were formerly held in the *Parvis*<sup>1</sup>. It was probably the same division of a cathedral at the west end as was sometimes called the galilee.

“ *A Serjeant at law ware and wise,  
That had often been at the Parvis.*”

Chaucer.

“ *Placitantes tunc se divertunt ad Parvium.*”

Fortescue de laud. Leg. Ang. cap. 51.

“ *Venditis in Parvis libellis.*”

Matt. Paris, an. 1250.

<sup>b</sup> This term is still used in some districts, though in a somewhat different sense, being applied to the coarse plastering used for the inside of smoke-flues, &c.

<sup>1</sup> Gervase, in his Description of Canterbury Cathedral, speaking of the south door or porch, says that “ all the differences of the hundreds were there determined as in the King's court.” Simeon, in his History of Durham Cathedral, relates an anecdote, from which the same

fact may be clearly gathered. Dugdale mentions the “ *Percyse of Pawlea.*” The custom of teaching children in the porch is of very early origin; it is distinctly mentioned by Matthew Paris in the time of Henry III. (fol. 798.)

For a curious illustration of this word, see Waterhouse's Commentary on Fortescue, p. 574. He observes that “ this refers not to the Pleaders, repairing to the *Pervise* exercises of Academique ori-

PASCHAL; CERIUS PASCHALIS: this term will be best explained by the following extract from the Antient Rites of Durham. The opening in the roof mentioned in this extract still exists in the roof of the nine altars.

“Also there was a handsome monument belonging to the church, called the *Paschal*, which used to be set up in the Quire, and there to remain from Maunday Thursday to the Wednesday after Ascension day . . . . And on the height of the said Candlestic or Paschal of Latten, was a large pretty flower, being the principal flower, which was the seventh candlestick. The Paschal in latitude contained almost the breadth of the Quire, in longitude it extended to the height of the lower vault, whereon stood a long piece of wood, reaching within a man’s length to the uppermost vault or roof of the church, upon which stood a great long squared taper of wax, called the Paschal, having a fine convenience through the said roof of the church to light the taper. In conclusion, the Paschal was esteemed to be one of the rarest monuments in England.”

Frequent charges occur in parish accompts for the Paschal taper.

“Payde for the Font Taper and the paschal taper 6s. 7d.”

“Received at Ester 1558 for the pascall lyghte 34s.”

Accounts of St. Helen’s, Abingdon. Archaeol. vol. i.

PASTAS, the vestibule of a house, or pronaos of a temple.

PASTORAL STAFF. See *Crozier*<sup>k</sup>.

PATAND, *Patin*, the horizontal piece of timber on the top of the open-work of a Gothic screen, &c.

“Reredoses of timber, with *patands* of timber.”

Besuchamp Monument.

PATEN [Fr. *Patère*], a small plate or salver used in the celebration of the eucharist: it was so formed in ancient times as to fit the chalice, or cup, as a cover; and was frequently made of gold or silver, but quite as often of latten, or other more common materials.

PATERA [Fr. *Patère*], the representation of a cup or round dish in bas-relief, used as an ornament in friezes, &c. From

gin, the same in Law that those exercises in Oxford are, called *Pervisio* or *sittings general* in the Scholes in the afternoon,” &c. The whole passage is too long to

be extracted here, but will be found in Todd’s Illustrations of Gower and Chaucer, p. 246.

<sup>k</sup> Plate 32.

custom many flat ornaments are now called *Pateras* which have no real resemblance to cups or dishes. This term is also applied to the flat square ornaments frequently used in cornices in the Perpendicular style of Gothic<sup>1</sup>.

PAVILION, a small insulated building.

PAX, a small plate, usually of silver, with a handle at the back, and a representation of the Crucifixion in embossed figures on the face. The *osculum pacis* being abrogated, from the confusion to which it gave rise, the *Pax* was introduced, which a deacon offered to the people to kiss, successively, at the conclusion of mass<sup>m</sup>; and this was called the "kiss of peace." It is often confounded with the *pix*, but is quite distinct from it. A book, containing the New Testament, or the Epistles and Gospels, with a representation of the Cross on the cover, was sometimes used as a *Pax*: which was also called the *osculatory*, and occasionally *paxbrede*, or *deosculatorium*. It was not always of silver, for in an inventory of the goods of the Prior of Holy Island, in 1348, quoted by Mr. Raine, three tablets for the *Pax* made of copper (*tabulæ pro Paes de cupro*) are enumerated; sometimes the *Pax* was a folding tablet.<sup>n</sup>

" Also the Gospeller carried a marvellous fair book having the Epistles and Gospels in it, and layed it on the altar; which book had on the outside of the covering the picture of our Saviour Christ, all of silver of goldsmith's work, all parcel gilt, very fine to behold; which book did serve for the *Pax* in the mass."

Antient Rites of Durham.

PECTORAL Cross, a small plain cross worn upon the breast by bishops, abbots, &c. When in presence of the patriarch, or chief bishop, out of respect to him the cross was concealed, and

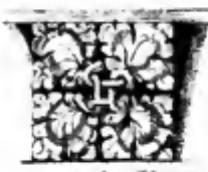
<sup>1</sup> As on Bishop Beckington's Chantry, Wells Cathedral, Plate 29.

<sup>m</sup> See Matthew Paris; *Osculum*, in Jacob's Law Dictionary; Fosbrooke on Monachism, p. 56.

<sup>n</sup> Anno. 1354. *Mari prima.*

Item. For a *Pax*, copper and gilt, five shillings.] "Greet one another," saith St. Paul, "with an holy kiss," on which words of the apostle the *Pax* had its original. This ceremony, performed in the primitive times and *eastern countries*,

was afterwards (to prevent wantonness and to make the more expedition) commuted into a new custome, viz.: A piece of wood or metal (with Christ's picture thereon) was made, and solemnly tendered to all persons to kiss. This was called the *pax* or *peace*, to shew the unity and amity of all there assembled, who (though not immediately) by the proxie of the *Pax* kissed one another.—Fuller's Church History.



St. Albans.

the ribbon only, by which it was suspended round the neck, displayed to view.

**PEDESTAL** [*Lat.* Podium, *Fr.* Piedestail, Socle, *Ital.* Piedestilo, *Basamento*, *Ger.* Unterst<sup>ab</sup>], a square body, on which columns, &c. are placed: it is divided into *base*, or lower mouldings; *dado*, or *die*, the plain central space; and *sur-base*, or upper mouldings; these last are sometimes called the *cornice*, or *cap*, of the pedestal.



**PEDIMENT**, originally the termination of a roof slanting both ways from its central line or ridge, forming a triangular figure; afterwards used in the front of buildings, and over doors, windows, &c. sometimes rounded at the top, or broken off.

**PEGMA**, *Lat.* See *Roodloft*.

**PELE-TOWER**. See *Pile-tower*.

**PEND**, a Scotch term for a vaulted stone roof<sup>o</sup>.

**PENETRALE**, the most sacred part of a Roman temple.

**PENDANT** [*Lat.* Pendens, *Fr.* Cul de Lampe, *Queue*], a sculptured ornament hanging from a Gothic roof, either of stone or wood; chiefly used in the latest, or Perpendicular style, and generally sculptured in the most beautiful and delicate manner: in stone roofs the pendants usually form the key-stones, and are a substitute for bosses.

**PENDENTIVES**, **PENDENTS**, [*Fr.* Fourches, Panaches,] the arches across the angles of a square, forming an octagon, and supporting a dome or spire: much used in Byzantine and Gothic architecture; called also *Squinches*, (see the word *Squinch*.) In ancient writings the word *Pendent* is also used to signify the springers of arches which rest on shafts or corbels, particularly those of a timber roof.

“The pillars and chapitrels that the arches and *pends* shall rest upon shall be alto gedir of Free-stone, wrought trewly and newly as hit ought to be.”

Contract for Fotheringhay.



Berford Church, Oxon.

<sup>o</sup> Grose's Antiquities of Scotland, i. 66.

p Plate 13.

PENTASTYLE, a portico of five columns.

PERCH, *Perk*, *Pearch*, an old English term for a bracket: a Pearcher was the name frequently given to the large wax candles used in churches.

PERCHE, *Fr.* See *Clustered Column*.

PERCLOSE. See *Parclose*.

PERGENYNG. See *Pargetting*.

PERGULA, the gallery or balcony of a Roman house.

PERIACHTI, the revolving scenes of a Grecian theatro.

PERIBOLUS, the circuit or wall enclosing a temple.

PERIDROME, *Fr.*, the space or gallery between the columns and the wall of a peripteral temple.

PERIPTERAL [*Lat.* Peripteros, *Fr.* Péripète, *Ital.* Perittera, *Ger.* Ein Tempel Ringsumherflügel,], the fourth order of temples, according to Vitruvius, having columns all round the exterior of the cella; either round or oblong with six columns in front.

PERISTYLE [*Lat.* Peristylium, *Fr.* Péristyle, *Ital.* Peristylio, Loggiato, *Ger.* Peristyl,], a court, square, or cloister, in Greek and Roman houses and temples, with a colonnade round it in the interior: also the colonnade itself surrounding such a space; but incorrectly used for a straight range of columns merely.

PERPENDICULAR STYLE, (Rickman.) This term includes the Florid, or Tudor style of Gothic, which forms the later division of it. The windows afford the most striking character of this style; and the eye at once distinguishes it from any other, by observing that the mullions are continued through the head of the window, and that perpendicular lines prevail throughout all the tracery. The windows in the early and better part of this style are large and lofty, divided by horizontal transoms into two or three parts. The windows of William of Wykeham have a peculiarly elegant character, distinct from any others, being generally very lofty in proportion to their breadth, with a well-proportioned arch; they belong to the earliest period of Perpendicular work<sup>q</sup>: the windows of this style soon became more



New College, Oxford.

<sup>q</sup> See Plate 101.

broad, less lofty, and the arch more and more depressed, until the style became quite debased, and the square-headed window prevailed almost universally. The four-centred arch is generally characteristic of this style, and in the latter period of it almost universal, but not invariable; as amongst the ornamental parts of niches, &c. arches of almost every form may be found: an ogee arch is not unfrequently used in late Perpendicular work, but principally for the heads of small doorways, &c.—The doorways<sup>r</sup> of this style have usually a square head over the arch, and the spandril generally filled with some ornament: in the interior an ogee canopy is sometimes used, instead of the square head; or the panelling, which forms one of the most striking marks of this style, is continued quite to the arch<sup>s</sup>. The whole surface of the walls, both within and without, is sometimes covered with panelling, which produces a rich and exuberant, but somewhat frittered and tawdry effect. Domical roofs to the turrets are also characteristic of this style, as at King's college chapel. Another ornament peculiar to this style is the figure of an angel with expanded wings supporting a shield, or as a corbel, or a row of them in a cornice: the rose and portcullis of Henry the Seventh also very frequently occur: the ornament called the Tudor-flower, resembling an oak or strawberry leaf, is also frequently found as a finish to the cornice of rich screen-work, or over niches, &c. as in St. Mary's, Oxford<sup>t</sup>. The Perpendicular style commenced in the latter part of the fourteenth century, prevailed throughout the fifteenth, and in the early part of the sixteenth.

PERPENT-STONE, *Perpendier, Perpyn*, [*Lat. Diatoni, Fr. Pierres a deux paremens, Ital. Diatoni, Ger. Durchbinder, Bindesteine*], a long stone, intended to reach through a wall; the same with what are now usually called bond-stones, bonders, or throughs, except that bond-stones and bonders do not always reach entirely through the whole thickness of the wall, as perpent-

<sup>r</sup> Plate 38.

<sup>s</sup> As at Sherborne, Dorsetshire, Plate 6.



St. Mary's, Oxford.

<sup>t</sup> Plates 19 and 82. See also *Tudor-flower*.

stones probably were intended to do; they are used where rough stone walls are faced with ashlar, and are inserted at intervals for the purpose of more securely tying the ashlar to the backing, or general stone-work.

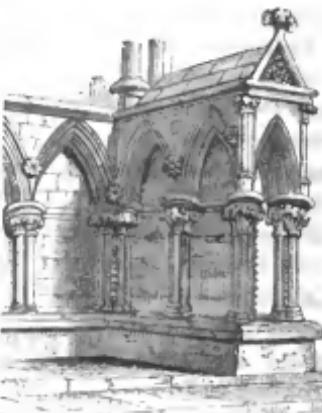
PERPEYN-WALLS, walls built with solid blocks of squared stone, as distinguished from a rough stone wall faced with ashlar: also walls built at right angles with the main walls of a building, projecting and forming divisions, as in the transepts of Lincoln cathedral, &c.

"And to the two respondes of the said Qwere shall be two *perpeyn-walls* joining of free-stone clene wrought; that is to say, one on either side of the myddel Qwere dore."

Contract for Fotheringhay.

PERSIANS [Fr. *Persans*, Ital. *Baneo* di chiesa, Ger. *Kirchenstuhl*], figures used as columns by the ancient Greeks, sometimes considered as forming a distinct style. See *Caryatides*.

PEWS [Fr. *Banes*, Ital. *Baneo* di chiesa, Ger. *Kirchenstuhl*], the seats in churches; these were not enclosed before the Reformation, but were open seats, or fixed benches of wood with backs; the ends are frequently raised, and are then called poppies, (Plate 73.) These seats are still occasionally found in country churches, though they are fast disappearing before the *improvements* of modern times<sup>t</sup>.



Lincoln Cathedral.



Culworth, Northamptonshire.

<sup>t</sup> In a few recent instances, however, they have been restored with much good taste, as in Ewelme church, Oxfordshire, under the direction and chiefly at the expense of the late Dr. Burton, and at St. Laurence, Evesham, Longparish, Hants, &c. &c. On the continent there

are usually neither pews nor benches, but heaps of chairs, which are let out to hire during the service. The custom of having such open seats or benches in churches is however of early date, as they are mentioned in a synod of Exeter in 1287, and are alluded to by Durandus,

Pfoste, *Ger.* See *Jamb.*

Pfuhl, *Ger.* See *Torus.*

PHANE, or FANE. See *Vane.*

PHAROS, *Lat.* [Fr. *Phare*], a light-house.

PIAZZA, *Ital.*, an open space for public walks, frequently surrounded by colonnades.

PIER [*Lat.* *Pila*, *Fr.* *Pile*, *Ital.* *Pila*, *Ger.* *Brustenpfälzer*], a massive pillar: this term is generally used for the columns in Norman and Gothic architecture, but it is properly one of construction, implying strength to support or resist pressure, as the piers of a bridge. The solid masses between the doors and windows of a building are also called piers. See *Shaft* and *Pillar*.

PIER-ARCHES, arches supported on piers (or pillars), between the centre and side aisles.—*Wherell*.

PIETRE, *Ital.*, stones. See *Masonry*.

PILASTER [*Lat.* *Parastata*, *Fr.* *Pilastre*, *Ital.* *Pilastro*, *Ger.* *Pilaster*, *vierfüige Stützen*], a flat pillar or pier placed against a wall. See *Anta*.

PILATIM, *Lat.* See *Arcade*.

PILE-TOWER, or PELE-TOWER. This term is peculiar to the northern parts of the kingdom; it seems to have been a small tower capable of serving the purposes of defence against any sudden marauding expedition: they are constantly to be found mentioned in the villages on the Scottish borders, and probably the inhabitants took refuge in them as a matter of course whenever the Scots made an irruption, and there defended themselves if attacked, or waited till the enemy were gone. Church towers appear to have been frequently used for the same purpose.

as used in his time. In the parish accounts of St. Margaret's, Westminster, for the year 1509, in this entry:

"Item, of Sir Hugh Vaughan, knight, for his part of a pew, 6s. 8d." Gentleman's Magazine, vol. Ixix. p. 638. but it by no means follows that this pew was *enclosed*; the word *pew* or *pews* was constantly used at that period for what we should now call an open seat; and enclosed pews were not in general use before the middle of the seventeenth century: they were for a long period confined to the family of the patron.

"Pews, according to the modern use and idea, which destroy the beauty of our parochial churches, were not known till

long after the Reformation." Warton's Kiddington, p. 5.

"Many monuments are covered with seats or pews, made high and easie, for parishioners to sit or sleepe in, a fashion of no long continuance, and worthy of reformation." Weever's Funeral Monuments, p. 701, edit. 1631.

"THE PATRON was always indulged with a stall and desk in the chancel or choir just within the screen. The most antient notice of this distinction that I can at present recollect, occurs in some injunctions directed by the learned bishop Grosstede (Grosteste) to his diocese of Lincoln about the year 1240." Warton's Kiddington, p. 6.

PILLAR [*Lat.* *Pila*, *Fr.* *Pilier*, *Poinçon*, *Ital.* *Piliere*, *Colonelli*, *Ger.* *Pfeiler*, *Gäule*,]: this term is frequently used as synonymous with column, but is distinguished from it by not preserving the proportions of the regular orders. It is the word used in the contract for Fotheringhay; and is perhaps a better term than either shafts or piers, for the columns in a Gothic building; shaft being already employed in a somewhat different sense in Grecian architecture, and pier seeming to imply something more massive, as the piers of a bridge, or the massive pillars of the Romanesque styles. Norman pillars are very massive, generally round, but sometimes square, hexagonal, or octagonal, frequently ornamented with spiral bands and mouldings, and often small semi-cylindrical shafts attached to them<sup>u</sup>. Early English pillars are composed of an insulated column, surrounded by slender shafts, the material of which is commonly of Purbeck marble, and they are generally divided in the middle by bands<sup>x</sup>. Decorated English pillars are composed of a cluster of slender round shafts, not standing detached from each other, as is common in the Early English style, but closely united, and the whole pier is of a lozenge form: in small churches a plain multangular pillar is very common throughout both these styles, and sometimes in the following: the age of this can only be distinguished by the number and form of the mouldings in the capital. Perpendicular pillars are distinguished chiefly by their lighter appearance, arising from an alteration in the shape, being much thinner between the arches; and the mouldings frequently run from the base round the arch, without any capital.

“The *piliers*, with the arches and the clerestory.”

Contract for Catterick Church.

PINACOTHECA (Vitruvius), [*Fr.* *Cabinet de Tableau*, *Ital.* *Galleria da Quadri*, *Ger.* *Bildersaal*, *Bildergallerie*, *Pinacothek*,] Picture Gallery. The splendid building lately erected at Munich for this purpose is called by its ancient name.

PINNACLE<sup>y</sup> [*Lat.* *Pinnaculum*, *Fr.* *Faite*, *Pinacle*, *Aiguille*, *Ital.* *Pinnacolo*, *Ger.* *Gipfel*,], a pointed termination to towers,

<sup>u</sup> Plate 83. It may be noticed that although the pillars or columns appear so much lighter in the Gothic styles than in the Norman, and frequently are so, yet in many cases the Norman piers are actually encased by the Gothic shafts, as

at the Temple Church, Salisbury, and Winchester. For an interesting account of the progressive changes in the form of Gothic pillars or shafts, see Froude's *Remains*, vol. ii. p. 366-369.

<sup>x</sup> Plate 84.

<sup>y</sup> Plate 71.

turrets, buttresses, &c. which came into use with vaulted roofs, in aid of the buttresses, to resist the pressure, and their magnitude bore relation to the dimensions of the vault. Norman buildings have sometimes small turrets at the corners, which may be considered as pinnacles; at first they had merely a conical capping, afterwards became polygonal, and ribbed at the angles; they are, however, rarely found in this style. In the Early English style of the thirteenth century, as the use of vaulted roofs increased, they became more common. In the Decorated style they are sometimes beautifully clustered together, as round the base of the spire of St. Mary's church, Oxford. In the Perpendicular style they abound; and are frequently used merely for ornament, an elegant example of which is furnished by the niches at the end of the north transept of Merton college chapel, Oxford.

“Adorned with divers *pinnacles* covered with lead.”

Survey of Richmond Palace, 1649.

These were turrets, with ogee-shaped tops.

“*Pinnaculum sive Spera.*”

William of Worcester.

PISCINA<sup>1</sup>, *Lat.* [*Fr.* *Piscine*, *Ital.* *Piscina*, *Ger.* *Wasserhälter*, *Wasserbecken*], a niche on the south side of the altar in Roman Catholic churches, containing a small basin and water-drain, through which the priest emptied the water in which he had washed his hands<sup>a</sup>; also that in which the chalice had been rinsed; and if any of the wine prepared for the sacrament had by some accident been rendered impure, and unfit for the purpose, it was also poured away through the piscina. These niches frequently have a shelf across them, which was sometimes used as a credence: they are also frequently double, especially in the large churches. Piscina is the term used

John of Gaunt's Palace, Lancaster.





Oakham.

<sup>z</sup> Plate 72.

<sup>a</sup> The custom of washing the hands before the communion was one of very high antiquity: yet we rarely find the piscina in our churches of an earlier date than the thirteenth century, when they appear to have been very generally introduced; and after that time to have been an indispensable appendage to an

by Durandus<sup>b</sup>, and other ancient authors of high authority; but these niches are called by a variety of names. *Lavatory* is a term frequently used, and on equally good authority, as in the contract for Catterick church, "an awter and a *Lavatory* accordant;" and in the catalogue of furniture for the Royal Chapel at Eltham, 6th Henry VIII., towels are mentioned "for the altar and for the *Lavatorie*". In ancient missals the terms *Sacrarium* and *Lavaerum* are also used as synonymous with *Piscina*.

**PIX, PYX, PYXIS, [Fr. Ciboire,]** a silver or gold vessel, of a circular form, and with a lid or cover, in which the eucharistic wafer was reserved for communicating the sick<sup>d</sup>.

The name of *Pix* was also applied to a casket for reliques. In an inventory of the priory of Durham, made in 1446, are enumerated

"ij pixides argenteæ et deannatae *pro pulvere*: videlicet una plana et alia in sculpta cum verbis *Benedictus Deus in donis suis*."

There was also within the shrine of St. Cuthbert at Durham a box to receive the contributions of visitors, called the *pix* of St. Cuthbert.

The term is also used for the boxes in which deeds, or other parchments and papers, are kept.

altar. In English churches, where the private altars have been destroyed, the *Piscina* generally remains to mark the situation where each was placed, and there were frequently many in the same church. We occasionally find them of Norman character, though comparatively seldom: there are two in Ramsey church, Hants, one in the crypt of Gloucester cathedral, a fine one in St. Martin's, Leicester, Ryarsh church, Kent: that in Jesus college chapel, Cambridge, is of Transition character, approaching nearly to Early English.

<sup>b</sup> "Prope altare etiam quod Christum significat collocatur *piscina* seu *lavacrum*, in quo manus lavantur." Durandi *Rationale*.

Similar directions are given in the rubrics of the Roman Missals. In an

ancient MS. of Injunctions for the Diocese of Lincoln (preserved in the Bodleian Library), a provision is made for such churches as were without a *piscina*. A hole in the pavement by the altar was to be the substitute. (Gent's Mag., vol. lix. p. 838.)

<sup>c</sup> Vide Gent's Mag., June 1837, p. 592.

<sup>d</sup> Anciently in the English church, before the Reformation the *Pyx* was suspended over the high altar, within a tabernacle or shrine in the form of a Dove or Pelican, under a rich canopy, and surrounded by lights. Splendid specimens of the ancient *Pyx* may be seen among the old plate of Corpus and New colleges, Oxford, commonly but erroneously called salt-cellars: there is also a small plain one preserved in the Ashmolean Museum.



Ashmolean Museum, Oxford.

PLAISTER [*Lat.* Tectorium, *Fr.* Enduit, *Ital.* Intonaco], a composition of lime and sand for covering the face of a wall. See *Pargetting*.

PLAN OF A BUILDING, the ground-plan only: often, but incorrectly, used for the Design.

PLANCER [*Fr.* Plancher], the soffit or ceiling of a cornice in Classic architecture. The French word also signifies a floor.

PLANES OF DECORATION.—It has been pointed out by Mr. Willis and Professor Whewell, that in Gothic buildings there are always several successive planes of decoration, frequently ornamented in a different manner: in some of the foreign cathedrals this is carried so far as to give them almost the appearance of being enclosed with net-work: in some instances, as at Strasburgh and at York, the same window has tracery of two different forms at different thicknesses of the wall, or different planes of tracery; this gives a very rich effect, but at the same time a confused appearance.

PLAT-BAND [*Lat.* Fascia, *Fr.* Plate-bande, *Ital.* Fascia, *Ger.* Platte,], a square moulding, whose projection is less than its height or breadth: the upper member of a pier or column from which an arch springs: the lintel of a door or window is also sometimes called by this name.

PLINTH [*Lat.* Plinthis, Plinthus, *Fr.* Plinthe, Socle, *Ital.* Plinto, *Ger.* Plinthe, *Tasl*,], the square solid under a pedestal or wall: the plain part under the mouldings of the base of columns, &c.

PLUTEUS, *Lat.*, the wall which was sometimes made use of to close the intervals between the columns of a building: also the parapet or balustrade.

PODIUM, a continued pedestal, or basement, a dwarf wall used as a substructure for the columns of a temple, &c.

POINTAL, Poinçon, *Fr.* See *King-post*.

POINTED STYLE, the name applied by Mr. Hope, and some other writers, to that usually called Gothic.

POITRAIL, *Fr.* See *Lintel*.

POLE-PLATE, in carpentry, a sort of smaller wall-plate laid on the top of the wall and on the ends of the tie-beams of a roof. See *Roof*.

POMEL, a knob or ball, finishing the top of a pinnacle or spire.

PONT, [Fr. Ponte, Ital. Ponte, Ger. Brücke.] See *Bridge*.

POPIE, POPPY-HEAD, *Pop*, the high end of a seat, or reading-desk<sup>a</sup>. These form a conspicuous part of the beautiful carved wood-work with which our churches were furnished in the fourteenth and fifteenth centuries, some fragments of which remain in most instances, though the greater part has unfortunately been destroyed by the bad taste of a succeeding age, much of it even in our own times. The poppies frequently consisted of figures of angels, or of men, birds, or animals: in the chancel of Cumnor church, Berks, there are a series of poppies, which represent the implements used in the crucifixion of our Saviour, the cross with the ladder leaning against it, the crown of thorns, &c. &c.

“A pair of desks of timber, *poppies*, seats, sills, planks, &c.”

Contract, R. Earl of Warwick.

PORCH [Lat. *Porticus*<sup>b</sup>, Fr. *Porche*, *Portail*, Ital. *Portico*, Ger. *Halle*], a covered way, at the entrance of a building, originally the same as *Portico*. Norman porches are small and shallow, and the outer doorway is sometimes more richly ornamented than the inner one. Many Norman porches and doorways are preserved, some of which are very fine specimens, as Sherborne, Dorsetshire, Castle Ashby, Northamptonshire, Malmesbury Abbey, Wilts, &c. &c.—Early English porches are larger than the Norman, and have frequently a small room over the porch, generally used as a muniment room; the roof between this and the lower part of the porch is often richly groined. There are large and splendid porches of this style at Salisbury and Lincoln. Small plain porches of this style are not uncommon in country churches, as St. Giles's, Oxford, Great Tew and Middleton Stoney, Oxfordshire; the south side of Grantham church, Lincolnshire, &c.: the west end of St. Alban's Abbey

<sup>a</sup> Plate 73.

<sup>b</sup> The Latin word *Porticus*, as used by the middle-age writers, is applied not merely to what we now call the Porches, but to the division at the west end, called also the *Galilee*, and perhaps sometimes synonymous with the *Parvise*. See an *Essay on this subject* by Mr. Wilkin, in the *Archæologia*, vol. xiii. pp. 290, 308. Bentham considers it as synonymous with the *Side Aisles* of the church, mention

being frequently made of the North or South *Portico*; (see *History of Ely*, p. 18.) but Mr. Wilkin explains this by the plan of Melbourne church, Derbyshire, where the *Porticus* is subdivided into three parts, north, south, and middle, each with its separate groined roof, and divided by walls: this is a common arrangement in all large churches and cathedrals; the north and south *Portico* being under the two western towers.

church also has a fine one.—Decorated porches: Mr. Rickman observes that “there are not many of these remaining,” and this is probably true, *comparatively*; they are, however, frequently to be met with in those districts where the Decorated style abounds, as in the north of Oxfordshire<sup>c</sup>, &c.—Perpendicular porches are very numerous, and in great variety, frequently panelled over, or covered with niches: that of St. Peter’s church, Oxford<sup>d</sup>, is a curious and early specimen of this style<sup>e</sup>.

The small chapels or chantries between two pillars of a cathedral were also called porches.

“At the east end of the north alleys of the quire, betwixt two pillars opposite one to the other, was the grandest *Porch* called the anchorage; having in it a very elegant rood, with the most exquisite pictures of Mary and John, with an altar for a monk to say daily mass.”

*Antient Rites of Durham.*

“And in the north side of the chirche the said Will. Harwoode shall make a *porche*: the outer side of cleane ashler, the inner side of rough stone, conteyning in length xii fete, and in brede as the botrasse of the said body wol soeffre; and in hight according to the isle of the same side, which (with) resonable lights in aither side, and with a square embattailment above.”

*Contract for Fotheringhay.*

In the early ages of the Christian church it was customary to bury persons of rank, or of eminent sanctity, in the church porch; none being allowed to be buried within the church itself. When the rigour of this rule first began to be relaxed, it was ordered by the canons of King Edgar, that none but

<sup>c</sup> St. Michael’s, Oxford; Bloxham, Adelbury, Middleton Cheney, (a singular specimen, with a high pitched stone roof, under which is an open arch with a sort of tracery above it, of Decorated character, supporting the roof;) also at Broughton, Great Rollright, Swerford, Wroxton, and Great Milton, all in Oxfordshire; the latter has a groined roof, and a room over it: at Chipping-Norton, Oxon, there is also a fine specimen, the form of which is hexagonal, with a good groined roof, and room over; this is, however, rather of Transition character; Culworth, Farthingho, and Chacombe, in Northamptonshire; on the north side of Grantham church, Lincolnshire, &c. &c.

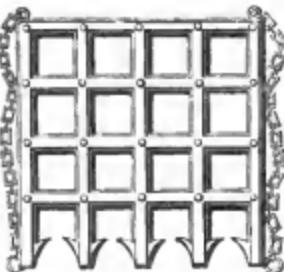
<sup>d</sup> Plate 75.

<sup>e</sup> In the church porch parts of the services of baptism, marriage, and churching of women, were performed: there was frequently a stoup or basin of holy water in the corner of the porch, commonly on the right side of the church door: when large, there is sometimes a confessional in the porch, as at Redcliff church, Bristol.

There are many wooden porches remaining, principally of the Perpendicular style, but occasionally earlier, as at Warblington, Hants, (Plate 74); they are generally enclosed about half way up the sides, but open in the upper parts, and ornamented with mullions and feathered heads like a screen: they have frequently richly-carved barge-boards.

good men and religious should be buried in churches, as only worthy of such sepulture.—(Staveley, p. 263.)

PORTCULLIS, *Portchollis*, a frame of iron or wooden bars, that slides up and down through grooves cut in the stone of the gateway of a castle, to protect the gate in case of an assault: it was the badge of the house of Lancaster, and borne by the Tudor kings as the representatives of that family, and representations of it are frequent in buildings of that age. The Somerset family bear it as their crest, as descendants of John of Gaunt.



Henry VIIth's Chapel, Westminster.

“And *Portchollis* strong, at every gate.” Lydgate’s Troy.

PORTICO [*Lat.* *Porticus*, *Fr.* *Portique*, *Ital.* *Portico*, *Ger.* *Portik*, *Gäulengang*], a series of columns at the end, or projecting from the side, of a building: it is called *tetra style*, if of four columns; *hexa style*, if of six; *octo style*, if of eight.

PORTUS, *Lat.* [*Fr.* *Porto*, *Ital.* *Porta*]. See *Door*.

POSTICUM, *Posticus*, [*Fr.* *Porte de derrière*, *Face de derrière*, *Ital.* *Porta di dietro*, *Frontespicio di dietro*, *Ger.* *Hinterthür*, *Hinterfronte*], the portico at the back of a temple: also the back door or entrance.

POSTERN, a small gate in the wall of a castle or fortified city.

POSTS [*Fr.* *Poteaux*, *Piliers*, *Ital.* *Pali*, *Ger.* *Pfosten*], pieces of timber placed upright; in a truss, or frame of timber, the corner posts are called the principal or fencing posts; the middle post, standing at the apex of a pair of rafters, is called the king-post, or crown-post; when there is no crown-post in a truss, but one or more pairs of side-posts, the pair next to the middle are called queen-posts. See *Roof*.

“And xiiiij principal postys, every post xvi fote of lengthe.”

Indenture at Salisbury, 1445.

POUTRE, *Fr.* See *Beam*.

POYNTELL, or *Pointyll*, a floor set into squares, or lozenge forms.

“Ypaved with pointyll, each point after other.” Piers Plowman.

PRÆCETON, an anteroom for attendants.

PRÆCINCTIONES [*Fr.* Palliers de repos, *Ital.* Precinzione, ripiani, *Ger.* Absäße der Sitzerbühnung in den Theatern,], the horizontal passages which run between the different ranges of seats in a Grecian or Roman theatre, following the direction of their curve; distinct from the gangways cutting through the seats and leading down towards the orchestra: this term is also used for the landing-places on a staircase.



PRECEPTORY, or COMMANDERY, the subordinate establishments of the Knights Templars or Hospitallers, governed by a preceptor or commander, as the Preceptory of Sandford, near Oxford.

PRESBYTERY [*Fr.* Presbytère, *Ital.* Il Presbyterio], the intermediate part between the choir and the Lady-chapel in a cathedral or large church: it is frequently wanting, and in such cases this term is used for the choir, and other parts of the church appropriated for the officiating priests.

“Bishop Stapleton, of Exeter, volted the Presbytery (A.D. 1310.)”  
Leland's Itinerary, vol. iii. p. 52.

PRISMATORY. In the contract for Catterick church is the following passage:—

“Also the forsaide Rieharde sall make with in the quere a hegh awter joynande to the wyndowe in the gavyll, with thre greses accordant thare to, the largest grese begining at the Revestry dore, with thre *Prismatories* covenably made be mason crafte with in the same quere.”<sup>f</sup>

PRINCIPALS, or PRINCIPAL-POSTS. See *Posts*.

PRINT, *Prnt*, a plaister cast of an ornament, or an ornament formed of plaister from a mould. The term is used in the record of St. Stephen's chapel.

PRIORY, a monastery governed by a prior. Alien Priories were small conventional establishments or cells belonging to foreign monasteries.

PROCTORS of a Church, now called Churchwardens.

PROFILE [*Fr.* Profil, *Ital.* Profilo], the side view of a building; or of a moulding, or other ornament, which is also called a Section.

<sup>f</sup> Mr. Raine considers the word *Prismatories* in this passage to be a mistake for *Presbyteries*, and if so, “that we have gained a new and appropriate word

for the niches which almost every church contains within its altar rails in the south wall,” usually called the Sedilia (Plates 81 and 82) or seats for the officiating priests.

PROJECTIONS [*Fr.* Ressants, *Ital.* Proietto, Proiettura], the parts jutting out from the surface of the wall.

PROJECTURE OF THE BASE [*Fr.* Saillie de la Base, *Ital.* Sporto], the lowest part of the base of an Ionic column, below the plinth.

PRONAOS [*Fr.* Porche, *Ital.* Antitemplo, *Ger.* Vorhalle, Border-fronte,], the vestibule or space immediately before a temple: it is also often used for the portico in front of the building.

PROPYLEUM, a portico placed in front of gates.

PROSCENIUM [*Fr.* Le devant de la scène, *Ital.* Proscenio, *Ger.* Vorscene, Bühne,], the space in front of the scene of an ancient theatre.

PROSTYLOS [*Fr.* Prostyle, *Ital.* Prostylo], a portico, in which the columns project from the building to which it is attached: the second order of temples, according to Vitruvius, having pillars in front only.

PROTHYRA. See *Diathyra*. PROTHYRIDES. See *Ancones*.

PSEUDO-DIPTERAL [*Lat.* Pseudo-dipteros, *Fr.* Pseudo-diptère, Faux diptère, *Ital.* Pseudodiptero, *Ger.* Falsch-doppelstüfig,], false or imperfectly dipteral, the inner range of columns being omitted.

PSEUDO-PERIPTERAL [*Lat.* Pseudo-peripteros, *Fr.* Faux peripètre, *Ital.* Pseudoperittero, *Ger.* Ein falscher Peripteros,], a temple having the columns on its sides attached to the walls, instead of being arranged as in a peripteros.

PSEUDO-PROSTYLE, a portico projecting less than the space from one column to another: a term proposed by Mr. Hosking.

PTEROMA [Colonnade autour du temple, *Ital.* Il circuito di porticato, *Ger.* Säulenstellung rings um die Zelle her,], a colonnado round a temple; the space between the walls of the cella and the columns of the peristyle: called also *Ambulatio*.

PULPITUM [*Fr.* Pupitre, *Ital.* Zocco, basamento del proscenio, *Ger.* Boden der Vorscene, der Bühne,], the wooden stage of an ancient theatre.

PULPIT [*Fr.* Pupitre, Tribune, Chaire, *Ital.* Pulpito, Pergamo, *Ger.* Kanzel,], in churches: sometimes of stone, richly carved. In the Antient Rites of Durham there is mention of a “fine iron pulpit, with iron rails to support the monks in going up, of whom one did preach every holiday and Sunday at one o'clock in the afternoon.” This was situated in the galilee, or western

division of the church, which was open to the public, even when the entrance to the rest of the church was interdicted. Pulpits were sometimes erected on the outside of churches, as well as within: that at Magdalen college, Oxford, is in a corner of the first court, and with only the canopy over it: there is a fine one at the cathedral of St. Lo in Normandy, projecting from the south-west angle, with a pyramidal canopy over it. They were also sometimes placed in Refectories, as at Beverley, Shrewsbury, &c. In the fabric Rolls of Exeter cathedral, in 1324-5, there is a charge for 2000 tiles "pro la Pulpitte," which was a distinct building on the north side of the church, where lectures and sermons were occasionally delivered. There are some beautiful specimens of pulpits and staircases, of the most elaborate open Gothic work, still remaining in many parts of the continent.

**PULVINATED, or PILLOWED,** [*Lat.* *Pulvinatum Capitulum*, *Fr.* *Chapiteau a balustre, ou en forme d'oreiller*, *Ital.* *Capitello a piumaccio*, *Ger.* *Polster-kapital, das antike Jonische Kapital*,] the swelling of the frieze in the Ionic order.

**PUNTELLO, *Ital.*** See *Buttress*.

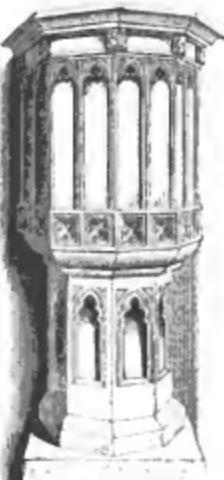
**PURFLED,** ornamented with crockets.

**PURFLED WORK,** richly sculptured work, resembling embroidery.

**PURLINS, Purlines, PERLINGS,** the horizontal pieces of timber lying on the principals or main rafters of a roof, to support the common rafters from sinking in the middle of their length:

¶ Many beautiful specimens may also be found in different parts of England, as one of the thirteenth century at Beauclerc, Hants, (Plate 76.) Examples of this period are however very rare, they are more commonly of the fifteenth century, of which there are some splendid examples in the Somersetshire churches, as at Long Sutton and Kingsbury Episcopi: there is a fine one in Trinity church, Coventry, and specimens are too

numerous to be recapitulated here. The generality of our pulpits are of wood, and subsequent to the Reformation: we have many good and rich pulpits of the time of James I. and Charles I. frequently with the dates upon them. By the canons of 1603 a pulpit was ordered to be placed in every church, not already provided with one, and those erected at that period are perhaps still the most common.



St. Peter's, Oxford.

they run longitudinally from end to end between the ridge and wall-plate. In some districts purlins are vulgarly called *ribs*, and rafters *spars*. See *Roof*.

PUTLOG-HOLES, the small square holes left in the walls for the use of the workmen in erecting their scaffolding; the cross pieces of the scaffold, on which the planks are laid to make a floor for the workmen, are called "putlogs." These holes are found in walls of all ages, and are common in Roman walls; they are called by Vitruvius "columbaria," from their resemblance to pigeon-holes<sup>h</sup>.

PYCNOTYLE [Lat. *Pycnostylos*, Fr. *Pycnostyle*, à colonnes serrées, Ital. *Di colonne spesse*, Ger. *Engsäulig, Dichtsäulig*], a species of temple, in which the space between the columns was only  $1\frac{1}{2}$  diameter.



pyx, Pyxis. See *Pix*.

QUADRE, Lat. [Fr. *Quarré*]. See *Plinth* and *Fillet*.

QUADRANGLE, a square surrounded by buildings, as a cloister, or the buildings of a college. QUADRANT is the term used in the will of Henry VI. and other ancient writings, but would now be considered as incorrect.

QUADRELLO, Ital., brick-work. See *Brick*.

QUARRY, Quarrel, Quarrell, a stone-pit: also a pane of glass of a diamond form. This term, spelt *quarell*, is used in the contract for Catterick church. It is also used for small square paving flags or bricks. The term is evidently derived from the French; the common paving bricks still used in houses in France are called "carreaux."

QUARTER-BOUND MOULDING. See *Ovolo*.

QUARTER, a square panel, enclosing a quatrefoil, or other ornament.

"Under every principal housing a goodly quarter for a scutcheon of copper and gilt to be set in." Contract for Beauchamp Monument.

QUATREFOIL [Fr. *Quatre-feuille*], CROSS-QUARTER, an ornament, or tracery, representing the four leaves of a cruciform flower. This ornament is frequently used in a hollow moulding in the Early English and Decorated styles.

<sup>h</sup> They are called *Staykfeldhollis* in the roll of the Priory of Finchale in 1488. See *Rebate*.

QUEEN-POSTS. See *Posts* and *Truss*.

Querbalzen, *Ger.* See *Transstra*.

QUIRE, *Quire*, *Quere*. See *Choir*.

QUIRK, a turn or twist; a deep indentation; the hollow under the abacus; the small return in a Grecian moulding, to give it a greater projection, as in the Quirked Ogee and Quirked Ovolo mouldings.

QUOINS [*Fr.* Coins, *Ital.* Cantonalo d'un muro, *Ger.* *Cäte*, *Winkel*], stones put in the angles of buildings, to strengthen them. See *Coillons*.

RAFTERS [*Lat.* Cantherii, *Fr.* Chevrons, *Ital.* Panconcetti, *Ger.* *Sparren*], the inclined timbers in the sides of a roof, meeting in an angle at the top. See *Truss*.

RAGLINS, a term mentioned by Mr. Raine as used in the north of England for the slender ceiling joists.

RAG-STONE, or RAG-WORK, is thus defined by Mr. Rickman,— “flat-bedded stuff, breaking up about the thickness of a common brick, sometimes thinner, and generally used in pieces not much larger than a brick: it is found laid in all directions, though generally horizontally. This stone is often very hard, and frequently plastered and rough-cast; but in some counties neatly pointed with large joints, and looking very well. It is distinguished from rubble by the stones, though rough, being laid in regular courses: in rubble-work also the stones are generally larger, and more irregular both in size and shape.”

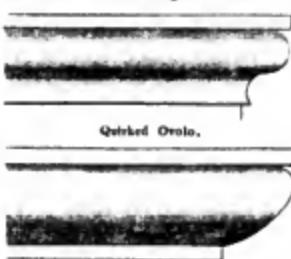
Rand, *Ger.* See *Moulding*. Rauhlock, *Ger.* See *Louvre*.

REBATE, or RABBET, a deep groove or channel cut longitudinally in a piece of timber, to receive the edge of a plank, &c. The notch or groove in a door-post, into which the door fits, is a rebate; two boards may also be rebated together by having their edges worked in this manner: folding doors, shutters, &c., when thus formed at their edges, are called rebated. When two pieces of stone are fitted together in the same manner, they are said to be *joggled* together.

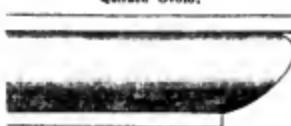
“Et solvit Willielmo Blyth pro le rabyting et factura staykfaldhollis, et replecione eorundem, ij\*. ij*d.*”

Compotus Prioris de Fynkhall, 1488-9.

Quirked Ogee.



Quirked Ovolo.



REBATED EDGES, or Rims, sunk on the edge.

RECESSED ARCH, one arch within another: such arches are sometimes called double, triple, &c. Mr. Willis calls them Compound Arches. See *Archivolt*.

REEDINGS, several small round mouldings called *beads*, placed together, or sunk in a flat face.



REFECTORY [*Lat. Refectorium*], the dining-hall of a monastery or college, &c.: called also the Fratery.

REGALS. See *Organ*.

Regenrinne, *Ger.* See *Scotia, Cavetto, or Casement*.

REGULA, *Lat.* [*Fr. Reglet, Ital. Regolano, Ger. Riemlein.*] See *Fillet*.

Rcif um cine Säule, *Ger.* See *Astragal*.

RELIEVO, or RELIEF, the projection of any carved work. It is described as Alto-relievo, Basso-relievo, and Mezzo-relievo, according as the projection is greater or less.

RELIQUARY, a small chest or box to contain reliques, usually richly ornamented with architectural decorations; called also a Shrine.

REMPAGE, *Fr.* See *Coffer-work*.

REREDOS, the screen which separates the chancel from the body of the church; also at the back of the altar; the raised back of a seat, &c.: called also Lardos, l'Arrière-dos<sup>1</sup>.

“ Reredoses of timber, with patands of timber.”

Contract, Earl of Warwick.

“ The Reredosse at the high altare,” and “ A Reredos bearing the roodeloft departing the quier and the body of the church.”

Will of Henry VI.

RESAUNT, RESSANT, or RESAULT, an old English term for an ogee.

“ A ressaunt.” “ A double ressaunt.” “ A double ressaunt with a filet.” “ A resaunt lorymer,” (or larmier, a projection, drip, or corona.)

William of Worcester, pp. 220 and 268.

<sup>1</sup> The Reredos at the back of the side altars frequently remains in our cathedrals, and also in country churches, when the altar itself is destroyed: sometimes the figures in the niches of the Reredos remain perfect, or nearly so, as at Han-

well, near Banbury, Oxon: more frequently the niches are empty, as at St. Michael's, Oxford, (Plate 67): at Evesham, Oxon, a plain stone altar with its Reredos still remains.

**RESPOND, Responder, Resound**, a half pillar, or pilaster, responding to another, or to a pillar opposite to it.

“Ten mighty pillars, with four *responds*.” Contract for Fotheringhay.

“Item, That the same quier (of Eton college chapel) shall conteyn in breadth from side to side within the *respondes*, 22 fete:”

“that the body of the same church between the yles shall conteyn in breadth within the *responders* 32 fete:” “that the yle on the other side of the body of the church shall conteyn in breadth from *respond* to *respond* 15 fete.”

Will of Henry VI.

**RESSANTS, Fr.** See *Projections*.

**RETICULATED WORK** [*Lat.* *Reticulatum opus*, *Fr.* *Maillée*, *Mur Maillée*, *Ital.* *Fabbrica*, *Opera reticulata*, *Ger.* *Rößförmiges Mauerwerk*], that in which the courses are laid in a net-like form: the stones are square, and placed lozenge-wise<sup>k</sup>. This kind of masonry is mentioned by Vitruvius, as in use in his time, but it does not appear to have been much used since the Roman period; courses of bricks or tiles were laid flat, as bands to the work, at intervals of about two feet and a half, and serve readily to distinguish Roman walls from those of a later period.

**REVELS, or REVEALS**, the exterior surfaces of the aperture of a door or window when recessed, between the face of the wall and the frame-work.

**REVESTRY.** See *Vestry*.

**REVIVAL**, the Period of, [*Fr.* *La Renaissance.*] This term is applied to the epoch when the taste for Grecian and Roman architecture was revived throughout Europe.

**RIBS<sup>l</sup>** [*Fr.* *Nervures*, *Ital.* *Coste*, *Ger.* *Rippen*], the mouldings projecting from the face of a groined roof: they form one of the most marked features of Gothic architecture. In early Norman buildings the vaulting ribs are flat and square-edged; but not unfrequently massive round ribs occur in other parts of the same building, nearly if not quite cotemporary, as in the crypt of Gloucester cathedral. They are sometimes ornamented with the zig-zag, as at Iffley, or the chain moulding, as at St. Peter's, Oxford. Norman ribs are sometimes double, as at Glastonbury, and sometimes have a bead on each side running parallel with a hollow between, as at Christ Church, Oxford; but both these specimens belong to late Norman or

<sup>k</sup> As in Chichester cathedral, Plate 51.

<sup>l</sup> Plate 77.

**Transition work.** In Norman vaults the groins have not always ribs upon **them**. In the Early English style they are sometimes plain, with merely chamfered edges, more frequently a bold round, or **clustered**, as at **Salisbury, St. Saviour's, Southwark, and the Temple Church, London**: frequently there is a square-edged bead on the face of the rib, as in the two latter examples, and at **Westminster**: the ribs in this style have also a bolder projection than in earlier work, which gives them a more elegant effect. In **Decorated work** their form varies; they are sometimes ornamented with flowers, &c. in a hollow moulding on each side the ribs, as in **Lady Montacute's chapel in Christ Church cathedral, Oxford**; or with the ball-flower, as at **Gloucester**. In the **Perpendicular style** the profile is less elegant and varied, and the hollows not so deep as in those preceding; angular forms are frequent, and the spreading hollow so common in this style is found on the sides of the ribs also, as at **New College**.<sup>5</sup>

Mr. Willis observes, that "in the decorative construction of a Gothic vault, the ribs assume the principal part in the support of the roof; they alone are sustained by the shafts, and the vault lies upon them unobtrusively, as a mere sheet or surface. The *groins* of the vault are always covered with ribs, and very often the ridges also (see *Groins*); while other ribs are occasionally applied to the plain surfaces of the vaulting cells. These three classes of ribs may be designated as *Groin Ribs*, *Ridge Ribs*, and *Surface Ribs*, respectively. Many vaults that have great appearance of complication, from the multiplicity of ribs and their intersections, prove very simple when considered apart from the ribs; whilst other complex vaults would present as many faces or surfaces, were the ribs stripped off, as they appear to do with the ribs on. The *wall-rib* is that which is placed at the intersection of the vault with the wall. The ribs which bound any compartment are called *transverse* or *longi-*

<sup>5</sup> The natural manner in which these changes succeeded each other has been ably pointed out by Mr. Froude, who compares the ribs to *parallel elastic rods*, bent so as to follow the line of the *groin*, and the slight shafts of the *clustered*

column, to similar rods straightened out by being attached to the pillar, and considers this *elastic character* as one of the leading peculiarities of Gothic architecture. (See Froude's *Remains*, vol. ii. p. 359, or the *British Mag.* for 1832.)



Westminster Abbey.

*tudinal*, according as they cross the longer dimension of the room, or lie parallel to it. The diagonal rib is that which occupies the groin of a quadripartite vault, and therefore the diagonal of its plan."

"In the early vaulting of England there are abundant examples of surface-ribs on a plain quadripartite vault: generally, one is interposed between each wall-rib and the diagonal: this appears to be the first step towards fan-vaulting, the second is taken by making a slight groin behind each of these added ribs, and the next by making the angles of all the groins equal. I am inclined to think that the merit of all this will be found to belong to the English architects, as our specimens of surface rib-vaulting are abundant, at a time when the continental architects confined themselves to plain quadripartite vaults, with diagonal and transverse ribs alone."

**RIBS OF TIMBER**, a term applied in some districts to the purlins of the roof.

**RIDGE, Hudge, [Fr. Faîte,]** the back or top of any thing, as the ridge of a house: the internal angle or nook of a vault.—*Willis.*

**RIDGE-PIECE**, in carpentry, the piece of timber which lies along the ridge. See *Roof*.

**RIEMPUTA MANIERA, Ital.** See *Coffer-work*.

**RING**, the list, cincture, or annulet, round a column.

**ROMAN ARCHITECTURE** is distinguished from Grecian chiefly by the use of the arch, and the changes of form which necessarily followed the increasing use of it, accompanied by greater loftiness and magnitude: solidity and durability may also be considered as the characteristics of their public works, rather than elegance or taste. The Tuscan and Composite orders are frequently called the two Roman orders, but can hardly be considered more than varieties of the Doric and Corinthian, and scarcely deserve the name of distinct orders. Almost all the members and enrichments of Roman architecture were of much bolder character than those of the Greek, and of greater projection, producing for the most part a richer and more decided, though a less delicate effect.

**ROMAN ORDER**, the same as the Composite.

ROMAN BRICKS, a species of tile usually about an inch and a half thick, and fourteen inches long by eleven wide; they are however found of different sizes and varieties of form<sup>h</sup>, and Vitruvius mentions several sizes of bricks used by the ancients: they were much used in Roman masonry, both in layers at intervals in walls of stone, and round arches. Mr. Rickman considers it not unlikely that the Saxons retained the art of making them long after the Romans had left Britain<sup>i</sup>.

ROMANESQUE STYLE, the style in which religious edifices were built during the first thousand years of the Christian period. It is thus described by Mr. Whewell: "Its characters are a more or less close, and generally rude, imitation of the features of Roman architecture. The arches are round: are supported on pillars retaining traces of the classical proportions, but generally much more massive; the pilasters, cornices, and entablatures, have a correspondence and similarity with those of classical architecture; there is a prevalence of rectangular faces and square-edged projections; the openings in walls are small, and subordinate to the surfaces in which they occur; the members of the architecture are massive and heavy, very limited in kind and repetition; the enrichments being introduced rather by sculpturing surfaces than by multiplying and extending the component parts. There is in this style a predominance of *horizontal* lines, or at least no predominance and prolongation of vertical ones. For instance, the walls have no prominent buttresses, and are generally terminated by a strong

<sup>h</sup> As at Tours one was measured, 2 ft. long, 13 in. wide, 1 $\frac{1}{2}$  thick; another at Autun, 1.5 $\frac{1}{2}$  long, 1.0 $\frac{1}{2}$  wide, and 2 $\frac{1}{2}$  in. thick; this was probably a paving brick: at Lillebonne are others 7 $\frac{1}{2}$  in. square, and 1 in. thick, which were used to support a hollow floor, as described for baths by Vitruvius.

<sup>i</sup> It is not very likely that the art of making bricks should be lost because the Romans left the island; it does not require the skill of finer arts, and yet it has been usual to consider that our earliest brick buildings are Eton college, Hen. VI. and downwards. Upon the (not very worthy) authority of Matthew Paris, St. Alban's has been supposed to have been built with Roman bricks out

of the debris of Old Verulam. The building is certainly built of bricks like those called Roman, and covered with a coat of plaster, but there are several reasons against the probability of their being actually so, from Old Verulam or any other place. First, common sense is against this supposition, from the great labour and difficulty attending the disengaging from the old work in any thing like a perfect state, and then cleaning for use, any thing approaching to such an immense number of bricks of this particular form: wherever the walls are sufficiently free from plaster for the bricks to be seen, they do not appear to be fragments; and in the triangular openings in the tower, where the sides of

horizontal tablet or cornice. This same kind of architecture, or perhaps particular modifications of it, have been by various persons termed *Saxon*, *Norman*, *Lombard*, *Byzantine*, &c. All these names imply suppositions, with regard to the history of this architecture, which it might be difficult to substantiate, and would moreover, in most cases, not be understood to describe the style in that generality which we learn to attribute to it, by finding it, with some variations according to time and place, diffused over the whole face of Europe." Perhaps the Norman style may be considered as distinct from the Romanesque or Lombard, although included in it by Mr. Whewell, as it belongs rather to his period of transition, commencing about 1100, and terminating about 1180, and is so distinct a variety as to deserve the name of a distinct style. As this is the style or variety most prevalent in England, and generally known by this name, the use of it has been continued throughout this Glossary.

**ROLL MOULDING**, a round moulding divided longitudinally along the middle, the upper half of which projects over the lower. The idea of it seems to have been taken from a roll of stiff paper, from whence it derives its name. It occurs first in the later examples of Early English, though not commonly, and is continued through the Transition and the Decorated, where it is profusely used for dripstones, string-courses, abacuses, &c. and may therefore be considered as one

some are displayed, they show no appearance of mortar adhering to them; but some have on the sides the portions of circles marked, similar to Roman bricks. Secondly, the newel of the staircase in the north transept is in the lower part made of circular bricks, which evidently were made in that form, and fit the place they are in as if made for it; higher up the newel is smaller, and there the bricks are cut to their circular form; but it may well be asked why, if the builders had the knowledge how to make the circular bricks for the large newel, they did not also make them for the smaller one? Again, in the tower (exterior) to one of the capitals is an abacus of one brick much exceeding the usual dimensions of a Roman

brick, and to all appearance made for the place it is in. It would appear most likely that the earliest use of brick would take place in the eastern counties, as well on account of the want of stone, as also of their intercourse with the Low Countries, where the use of bricks must have prevailed from very early times. Almost every building at Colchester has what are called Roman bricks in it, and in Trinity church is a triangular arched doorway of that material. Little Wenham Hall, Suffolk, is a brick house of Edw. II. if not Edw. I. The early bricks are much longer, thinner, and wider, than those which have been in use for the last three centuries.

of the most, if not the most characteristic moulding of the Decorated style, particularly of the earlier period. It does not occur in the Perpendicular. It is frequently varied according to the purpose it is wanted for, but may always be distinguished by the upper half projecting over the lower.

**ROLL AND FILLET MOULDING**, a round moulding with a small square fillet on the face of it. This moulding is usual in the Early English style, but more so in the Decorated, and in the last style the breadth of the fillet was so much increased, when it occurred in the soffit of an arch, as to lose its original character. It appears to have passed by various gradations into the ogee.



**Rood**, the **HOLY ROOD**, or **CRUCIFIX**, a cross with the figure of our Saviour upon it; frequently of the full size, and beautifully sculptured. These roods were usually placed at the entrance of the chancel: they formed a very material part of the furniture of a Roman catholic church, and there were many contrivances for the display of them.

"The **Holy Rood**, and the **Rood-loft**, were also set up in churches.

The **Rood** was an image of Christ upon the Cross, made generally of wood, and placed in a loft made for that purpose, just over the passage out of the church into the chancel<sup>k</sup>.

This **Rood** was not compleat without the images of the **Virgin Mary** and **St. John**, one of them standing on the one side, and the other on the other side of the image of Christ; in allusion to the passage in **St. John's Gospel**, xix. 26."

Staveley's Hist. p. 109.



Sherborne, Dorsetshire.

<sup>k</sup> It is scarcely necessary to remark, that the holy rood is still placed in the same situation in most Roman Catholic churches abroad; though the original rood-loft has generally given place to a

modern gallery, or merely a beam supporting the roof.

Roods were frequently sculptured in stone, and inserted in niches, sometimes let into the wall near the entrance door,

“ Likewise above the top of all upon the wall stood the most famous *rood* that was in all the land, with the picture of Mary on one side of our Saviour, and that of St. John on the other, with two glittering archangels, one on the side of Mary, and the other on the side of John.”

“ The black rood of Scotland, with Mary and John made of silver, as it were smoaked all over, was set up on the pillar next St. Cuthbert’s Shrine, in the south alley.”

Antient Rites of Durham.

In old parish accompts before the Reformation there are frequent charges of this kind :

“ Payde for making the roode, and paynting the same 5s. 4d.”

“ For the rood, Mary and John, with the patron of the Churche 18s.”

“ Peynting ‘the Roode, Mary and John, the patron of the Churche, 6s. 8d.”

“ For making the Roode lyghtes 15s. 5d.”

“ Received for the Roode lyghtes at Crismas 23s. 2d.”

Accompts of St. Helen’s, Abingdon. Archaeol. vol. i.

In the year 1548, in the first year of the reign of Edward VI., these images were ordered to be taken down throughout England<sup>l</sup>; in 1553, the first of Queen Mary, they were set up again, and in 1560, the third of Elizabeth, they were again removed and sold.

In the “ Articles set forth by Cardinal Pole to be enquired in his ordinary Visitation of his Diocese of Canterbury,” 5th of Q. Mary, 1557.

X. “ Item. Whether they have a Rood in their church of a decent stature with Mary and John, and an image of the patron of the same Church?”

Roodloft [Lat. *Pegma*], a gallery where a crucifix or rood, and other images, usually those of the Virgin Mary and St. John, were placed<sup>m</sup>. In the smaller churches this gallery was

as at Romsey, Hants, and Sherborne, Dorsetshire, both of which are of the twelfth century, and Evesham, Worcestershire, which is of the fifteenth; sometimes in other situations.

<sup>l</sup> Anno 1549. 2nd Edward VI. Item,

Sold a rod of iron which the curtain run upon before the Rood, nine-pence.—Fuller’s Church History.

<sup>m</sup> There are very splendid roodlofts remaining in many of the churches of Somersetshire, particularly Long Sutton,

placed between the nave and chancel; in cathedrals sometimes in other situations. This gallery usually had a light open screen under it: the ascent was frequently by a newel staircase, let into the thickness of the wall. Roodlofts do not appear to have been in use in this country before the fourteenth century, and not general until the fifteenth: when the church is of an earlier date than this, we frequently find that a portion of the side wall has been taken down and rebuilt, in order to introduce the staircase; and as this could seldom be done without disturbing a window, the adjoining window is of this date, as in Iffley church, Oxfordshire<sup>n</sup>.

In the Roodloft lights were kept burning, especially at festivals. In this country the Roodlofts were generally taken down at the Reformation, as appears from the parish accompts for that period.

“Received for the Holye looft lyghtes 33s. 4d.”

“To the carpenter and others for taking down the roode lofte, and stopping the holes in the wall, where the joyces stooede, 15s. 8d.”

Accompt of St. Helen's, Abingdon. Archaeol. vol. i.

Roof<sup>o</sup> [*Lat. Tectum, Fr. Comble, Couverture, Toit, Ital. Tetto, Coperto, Ger. Dach,*], the covering of a building. The framework of a roof, called in carpentry a truss, is of two kinds, called “king-post roof,” and “queen-post roof.”

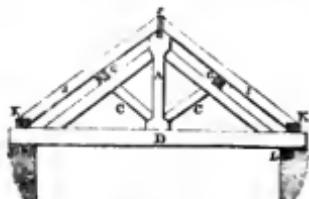
and Kingsbury Episcopi, which are some of the most elaborate specimens of Gothic carving in this country: they may also be found occasionally in a tolerably perfect state in many other parts of the country, as at Newark, Nottinghamshire; Charlton an Otmoor (Plate 76), Handborough, Bodicote, Great Rollright, Enstone, Hook-Norton, all in Oxfordshire. Merevale, Warwickshire, is a curious specimen, not coved or groined beneath, as they usually are. Knowle, Warwickshire—Worm-Leighton, Warwickshire, small and curious, calculated only for the reception of the Rood and images—Patricie Chapel, near Crickhowel, South Wales—Lullington, Kent—Flamsted, Hertfordshire—Ufford, Devonshire—Barnwell and Winsham, Somersetshire; in the latter the chancel arch above the screen is filled up with a painting of the Crucifixion.

More frequently the screen only remains, the overhanging loft having been destroyed. The stone screens and galleries in many of our cathedrals and larger churches, now used as organ-lofts, were originally roodlofts. Of these there are splendid specimens at Southwell Minster, &c.; that in Exeter cathedral is supposed to be the earliest.

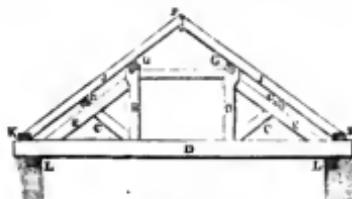
<sup>n</sup> The position of the window has been removed some feet, to allow room for the staircase: the situation of the old Norman window may still be distinctly traced, no more of the wall having been removed than was necessary, according to the wise and economical custom of our ancestors, who seldom pulled down for the mere pleasure of doing so, or unless rendered necessary.

<sup>o</sup> See Plate 78, in which Admeston Hall should be spelt Aldermanston, though commonly called Admiston.

A. King-post. BB. Queen-posts. CCCC. Braces. DD. Tie-beams. EEEE. Backs, or principal rafters. FF. Ridge-piece. GGGGGG. Pur-lins, which are pieces of timber (running length ways along the roof) laid upon the Backs, and on which the common rafters are supported. H. Collar: this piece is very much in the situation of that which in old roofs was called the wind-beam. JJJJ. Common Rafters.



King-post Roof.



Queen-post Roof.

KKKK. The Pole-plate, which is a sort of deputy wall-plate, and generally of smaller size; it is laid most commonly on the top of the wall and on the top of the ends of the tie-beams, the masonry being continued to that height. LLLL. Wall-plate, on which the ends of the tie-beams are laid.

Within, these roofs were either vaulted with stone<sup>p</sup>, or left open to the timbers, and the wood-work so arranged as frequently to become very ornamental: they were at a later period richly ornamented with foliations, carving, &c. as at Christ Church Hall, Oxford, Crosby Hall, &c. &c.

Saxon roofs are said to have been low, but it is not clear whether this applies to the eaves, or to the pitch of the roof: Norman and Early Gothic roofs are of a very high pitch: towards the end of the fifteenth century they were again much lower<sup>q</sup>. "The Norman wooden roof was often open to the actual frame-timbers, as we see some remaining to this day, as at Rochester, and, till lately, at Winchester; at Peterborough is a real flat boarded ceiling, which is in fine preservation:" they were generally<sup>r</sup> quite plain.

There are some timber roofs remaining which from their character are evidently EARLY ENGLISH. The chancel roof at Old

<sup>p</sup> For some account of vaulted or groined roofs, see *Vault*.

<sup>q</sup> Many of our country churches exhibit lamentable specimens of roofs which have been lowered for economy only; the ends of the timbers resting on the stone walls have in the course of time become decayed, and these decayed ends

have been sawn off, thus making the old timbers serve again, by lowering the point of the roof, sometimes at the expense also of the tops of the windows.

<sup>r</sup> In the church of Graville, near Havre, the wall-plates of the nave are still distinctly marked with the hatched moulding.

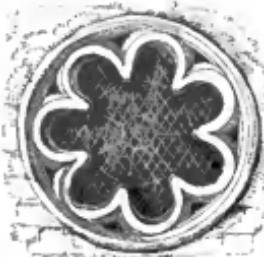
Shoreham, Sussex, is framed with a king-post and tie-beam ; in the latter is the toothed ornament, and the same ornament occurs in the roof of the porch of Chenington church, Suffolk. Sometimes only the wall-plate has any character, as at Bapchild, Kent. Some Early English barns exist having the roofs framed from the ground, so as to be independent of the walls, as at Peterborough, Ely, and Bradford, Wilts. Of DECORATED roofs there are many yet remaining, some low, and framed in square bold panels with rich bosses, as in the Lady Chapel, at St. Alban's, Rochester cathedral, Darent, Kent, Standon, Herts ; some high pitched, as at Guilsfield, Montgomeryshire, Bradstoke Priory, Wiltshire, the Mote, Ightham, and Nursted Court, Kent ; and Newington, Kent, which is a very early specimen of this style ; and many barns, especially in the west of England : some are in imitation of vaulting, as at Warmington, Northamptonshire. It will be found on examination, that there are many more timber roofs of early date yet existing than has been hitherto supposed : though Perpendicular roofs are of course the most common.

Room, [Lat. *Camera*, Fr. *Chambre*, Appartement, Ital. *Camera*, Ger. *Raum*.] This term is sometimes applied to the niches in which figures are placed.

"In the lanthorn were placed in their several rooms, one above another, the most excellent pictures (images) of the Kings and Queens, as well of Scotland as of England, who were devout and godly founders and benefactors of this famous church."

Antient Rites of Durham.

ROSE WINDOW, a circular window, called also a Catherine-wheel, and a Marigold window : they are common at the west end of churches in Normandy, and other parts of the continent, frequently of a large size, and very handsome : but they are rare in England. There are evident traces of a large and handsome circular window of the Norman era at the west end of Iffley church, but it has shared the fate of most of the other Norman windows of that interesting church, and has been replaced by one of much later date.



St. Michael's, Oxford.

ROSTRUM, the raised part in a hall, or public assembly room, for declamation: a pulpit.

ROTUNDA, a round building.

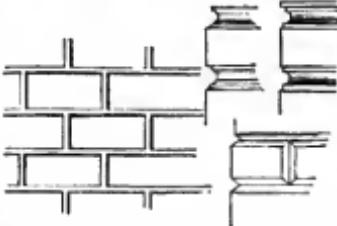
ROUGH-CAST, coarse plaster-work, used on the outsides of buildings.

ROUGH-SETTER, a mason who only built with rough or hammered stone; distinguished from the free-mason, who wrought with mallet and chisel.

ROUND TOWERS. See *Tower*.

RUBBLE-WORK, RUBBLE-WALLING, [Lat. Emplecton, Rudus, Ruderatio, Fr. Hourdage, Maçonnerie à rempage, Ital. Ripieno di calcinaccio, Ger. Das Gefüllte, Die Astrißmasse,] buildings of rough stone, consisting of pieces not large, but of great irregularity of size and shape, more nearly approaching to the form of a cube than in rag-work: it is often plastered, but sometimes pointed, with large joints, and left outside: it is, however, much more used as backing behind cut stone or ashlar-work, and is often of very bad materials.

Rustic [Lat. Incertum, Fr. Bossage, Pierres inégales, Ital. Sasso spezzato, Ger. Hervorpringendstein,], walls built of stones of different sizes and shapes; also applied to stones which are hatched or picked in holes, to give them a natural rough appearance: this sort of work is however now usually called *rock*; and the term *rustic* is applied to masonry worked with grooves between the courses, to look like open joints, of which there are several varieties.



SACELLUM, a small chapel, or the chancel of a church.

SACRARUM, the part of a temple where the sacred things were deposited. This term, signifying a deposit for any thing sacred, be it either an apartment used as a vestry, or a closet, &c. intended for this purpose, is also assigned in the rubrics of the Roman Pontifical to the piseina, as being a drain or channel used for receiving water, &c. which had been applied to some act of religion, as also for the same reason to the aperture in the bottom of ancient fonts, and accounts for such expressions

as "Sacrum Piscinæ," "Sacrum Baptisterii," "Projicere in Sacrum," so frequent in rubries, and their commentators<sup>t</sup>.

SACRISTRY [*Fr.* Sacristie, *Ital.* Sacristia, *Ger.* Sakristei], a room attached to a church, in which the sacred vestments, &c. were kept; as at Durham cathedral, Merton college, Oxford, &c.

SALLE, *Fr.*, SALA, *Ital.* See Hall.

SALOON [*Fr.* Salon, *Ital.* Salone, *Ger.* Saal], a lofty spacious apartment.

SANCTE-BELL<sup>u</sup>, SACRING-BELL, MASS-BELL, SAINTS'-BELL, SAUNCE, SAC-RINGE, the small bell which was rung on the elevation of the host during the service of high mass: it was usually placed on the gable at the east end of the nave, over the entrance to the choir, in a small sort of turret<sup>x</sup>, built expressly for it, but sometimes in the lantern or tower, or in a bell-turret of larger dimensions, at the west end of small churches or chapels. A small silver bell carried in the hand was however frequently used for this purpose, and such is now the general practice on the continent.

"Hostia autem ita levatur in altum, ut a fidelibus circumstantibus valeat intueri," to fall on their knees, at the ringing of a little bell; and the great bell to toll three times during the elevation of the host."

Synod. Exon. 1287. Wilkin's *Concilia*, ii. 132.

<sup>t</sup> *Archæol.* vol. xi.

<sup>u</sup> "So called because it was rung out when the priest came to those words of the mass, SANCTE, 'SANCTE, SANCTE, DEUS SABAOOTH,' that all persons who were absent might fall on their knees in reverence of the holy office which was then going on in the church." Warton's *History of Kiddington*, p. 8, second edit.

<sup>x</sup> These small turrets frequently remain, and are generally very elegant and ornamental, but it is rare to find the bell still remaining in its original position; this is however the case at Long Comp-



Long Compton, Warwickshire.

ton, Warwickshire, and in the same neighbourhood, at Halford, Whickford, Sutton, and Braines; but in the two latter instances the bell-frame is a modern wooden erection, though in its original position: in all these cases the bell-rope hangs down just within the entrance of the chancel, and is fastened on one side of the chancel arch: the bell is still in use, though for a somewhat different purpose, being used as the *little bell* to announce the arrival of the clergyman. The bell-frame very frequently remains in its original position on the apex of

SARACENIC ARCHITECTURE. See *Arabian*.

**Säule, Ger.** See *Column*. **Säulenreihe, Ger.** See *Colonnade*.

**SAXON STYLE.**—This name was formerly applied to the Norman style, but the latter name is now generally adopted. In the fourth edition of Mr. Rickman's Gothic Architecture he has endeavoured to prove, with much ingenuity and success, that there are many buildings, or portions of buildings, remaining in different parts of England, of a date previous to the year 1000, which may be clearly distinguished from the Norman style; and enumerates twenty examples, which he describes. The most obvious distinctions appear to be, the masonry, which consists chiefly of small stones, with large and heavy



St. Benet's, Cambridge.

the eastern gable of the nave, which is usually somewhat higher than the chancel. There are specimens at Iham, Rothwell, Desborough, Northamptonshire; Baston, Lincolnshire; Bloxham, Brize-Norton, Swalcliffe, Coombe, Oxfordshire, &c. &c.

The buildings of this character enumerated by Mr. Rickman, are—

1. "Church at Whittingham in North-umberland.
2. West end of the Church at Kirkdale, Yorkshire.
3. Church of Laughton en le Moorthen, Yorkshire.
4. Tower of St. Peter, at Barton on the Humber, Lincolnshire.
5. Part of the west end of Ropasley church, Lincolnshire.
6. East end of the church of Repton, Derbyshire.
7. Tower of the church of Barnack, Northamptonshire.
8. West end of Wittering church, Northamptonshire.
9. Church of Brigstock, Northamptonshire.
10. Church of Brixworth, Northamptonshire.
11. Tower of the church of Earl's Barton, Northamptonshire.
12. Tower of Clapham church, Bedfordshire.
13. Tower of the church of St. Benet, Cambridge.
14. Tower of the church of St. Michael, Oxford.
15. Part of the tower of Trinity church, Colchester.
16. Some small portions of the church at Stoke D'Abernon, Surrey.
17. East end of the church of North Burcombe, Wiltshire.
18. The doors (now stopped) of Bryford church, Wiltshire.
19. A small part of the church of Worth, Sussex.
20. The tower of the church of Sompting, Essex."

To these may be added—

21. The ruined church in Dover Castle.
22. Tower of Monks' Wearmouth church, Durham.
23. Tower of the church at Yarrow, Durham.
24. Tower of Northleigh church, Oxfordshire.
25. Tower of St. Benedict's church, Lincoln.
26. Substructure of the tower of Wooten Warden church, Warwickshire.
27. Part of St. Michael's church at St. Albans, A. D. 948.

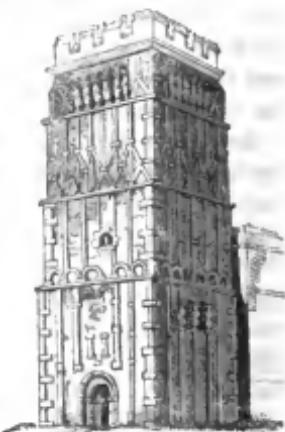
Mr. Rickman has sufficiently described the first twenty of these, and as there is necessarily much sameness in the descrip-

blocks in particular parts of the work, and a peculiar sort of quoins at the angles, consisting alternately of long and short stones bonding into the wall; the occasional use of Roman bricks, and an arch with straight sides, forming an obtuse angle, built into the wall to strengthen it; the absence of buttresses; and the use in windows of a sort of rude balustre in place of a straight mullion or small pillar, as in Norman work.

It must not, however, be concluded, that the window of two lights, divided by a rude balustre, is an invariable characteristic of Saxon architecture; the windows in buildings of this class are frequently small, consisting of a single light only, usually inserted in the middle of the wall, and splayed as much on the outside as inside, whereas Norman windows of similar character are placed near the external face of the wall, and splayed on the inside only: these small windows are most commonly round-headed, but sometimes have a triangular head<sup>z</sup>, called by Mr. Rickman the straight-lined arch: the same remarks will apply to the doorways.<sup>a</sup>

tion, it will be sufficient to notice here those which he has not mentioned, (see p. 190.) But as his general observations are only strengthened by the additional examples, they may with advantage be repeated.

"This list comprises twenty edifices in thirteen counties, and extends from Whittingham, in Northumberland, north, to Sompting, on the coast of Sussex, south, and from Barton on the Humber, on the coast of Lincolnshire, east, to North Burcombe, in the west. This number of churches, extending over so large a space of country, and bearing a clear relation of style to each other, forms a class much too important and extensive to be referred to any anomaly or accidental deviation; for the four extreme points all agree in the peculiar feature of long and short stones at the corners, and those stones of a varied character, and all easily accessible in their respective situations."



Earl's Barton, Northamptonshire.

"From what I have seen, I am inclined to believe that there are many more churches which contain remains of this character, but they are very difficult to be certain about, and also likely to be confounded with common quoins and common dressings, in counties where stone is not abundant, but where flint, rag, and rough rubble plastered over, form the great extent of walling." Rickman, 4th edition, p. 301.

<sup>z</sup> At the curious cave cut in the solid rock near Chester, called King Edgar's Cave, there is a figure of a Saxon warrior with his spear, standing under an arch of this form, with a rude imitation of pillars and capitals. In the round tower of Devenish Island, in Lough Erne, one of the most perfect of these singular structures remaining in Ireland, there is a window of this form.

<sup>a</sup> See Plates 4, 35, and 94. These characteristics are also found in some of

There is, however, nothing to entitle the architecture of the Saxons to rank as a distinct style; it is only a variety of the general class of ROMANESQUE, or Debased Roman. Mr. Rickman<sup>b</sup> is entitled to the gratitude of every lover of antiquarian research, for the new light he has thrown on this interesting field of inquiry; on which, however, much caution is necessary, and conclusions should not be hastily drawn on slight premises. It should be observed, that such examples are more likely to be found in remote districts than in more wealthy and populous places; and much more frequently in parts of a building subsequently enlarged and built upon, as at Clapham church, Bedfordshire, where the upper part of the tower is clearly Norman work, while the lower part is as clearly of a different and an earlier character, than that any perfect example should be found.

Saxon churches are known to have been of comparatively small dimensions, and to have been generally much enlarged, soon after the Norman Conquest; but due allowance must be made for the exaggerated style of writing of the monkish historians, anxious to make the most of the works of their own hands, or those of their benefactors: when they describe a church to have been *rebuilt* on a more magnificent scale, it by

the oldest churches in Germany, the "father-land" of the Saxons, particularly the rude balustrade window, and the triangular-headed arches. The representations found in Anglo-Saxon Manuscripts also agree in these particulars; as in the celebrated Manuscript of Cædmon preserved in the Bodleian Library.

On the coins of several of the Saxon kings there are representations of buildings of two and of three stories, with an arcade of round arches in each, and the spars of a timber roof at the top: on one of these of Edward the Elder, A. D. 900, there is an arcade of *intersecting* arches, which, although rather more rude, is not unlike in form and proportion to that of St. Cross Church, on which Dr. Milner's theory was founded. These coins are engraved in Ruding's *Annals* of the

Coinage, and in Ingram's Saxon Chronicle. On another of these coins of the same king, there is evidently a rude representation of a building with a central tower. This king is called in the Saxon Chronicle emphatically *the builder*, from the number of churches which he had built.

<sup>b</sup> It is but just, however, to quote here Mr. Rickman's observation: "I beg to say that in this interesting investigation I owe much to the zeal and activity of my friend William Twopeny, esq. of the Temple. For the knowledge of several of the churches I am indebted to him; he first discovered and examined the two extremes, Whittingham and North Burcombe, each of which I have since visited, and found peculiarly valuable." 4th edit. p. 307.



Barnack Church, Northamptonshire.

no means follows that the original fabric was pulled down to the ground, but it is much more probable, and more consistent with the practice of the age, that such parts as could be retained without interfering with the new plan, were suffered to remain. Again, when we read of a cathedral being destroyed by fire, we should bear in mind that massive stone walls will not burn ; and the damage generally amounted to no more than the destruction of the roof, and the injury perhaps of the upper part of the walls, which were subsequently repaired and added to, in the style prevailing at the period. The evidence of the Domesday Survey respecting the great number of stone churches existing at that period is very strong, and it would be an interesting task to examine all the churches now existing in places where they are mentioned in the Survey, bearing in mind the supposed characters of the Saxon style<sup>c</sup>.

“ The ruined church within the precincts of Dover Castle is probably the earliest Christian church now existing in Britain, though not, as has been commonly supposed, of Roman workmanship. It appears from certain chronicles pertaining to the monastery of St. Martin at Dover, commencing at a very early period, and carried on to the reign of Henry II., that Eadbald,

<sup>c</sup> The churches mentioned in the Domesday Book, which are of wood, or newly built, are distinguished as *Ecclesia lignea, or nova* ; but the number of these is comparatively small. It is also worthy of remark, that in those parts of England where the churches occur most frequently in Domesday, we have at this day by far the largest number of Norman churches : this is particularly the case in Norfolk and Suffolk ; whilst in other counties, where no churches are mentioned, we have no remains of the Norman style at the present time : in the county of Warwick there is only one church mentioned, which is at Coventry, and in this county there are fewer remains of Norman work than in most others. It should be observed, that although the mention of a church in Domesday is decisive evidence that it was then in existence, yet its not being mentioned is no proof to the contrary, as those churches only which possessed property in land or houses are enumerated, and a mere parish church unendowed would not be noticed. It is certain that the divisions of most of our parishes were made before the Conquest,

and in every parish there was originally a church : nor is it very probable that in a poor country parish a substantial stone building would be pulled down, merely for the sake of rebuilding it in a new style.

“ The precept which directed the formation of the Domesday Survey laid no injunction on the jurors to make a return of churches. The mention of them, if made at all, was of course likely to be irregular.

“ The whole number actually noticed in the Survey, amounts to a few more than one thousand seven hundred ; and it is remarkable, that while 222 churches were returned from Lincolnshire, 243 from Norfolk, and 364 from Suffolk, one only can be found in the return from Cambridgeshire, and none in Lancashire, Cornwall, or even Middlesex, the seat of the metropolis. The whole number of churches recorded in the Survey falls considerably under what there are grounds for concluding they must have amounted to about or soon after the time of the Conquest.

“ Unexceptionable evidence has been

king of Kent, who died A. D. 640, established an endowment for certain secular canons to reside within the precincts of the Castle of Dover, and serve God in a chapel founded there of old. These canons continued to abide in the Castle or its precincts for upwards of a century, when they were removed to St. Martin's, in the town of Dover, by Wintred king of Kent, who founded the ancient church of St. Martin A. D. 696, so that it may be presumed that the church near the Castle was erected by Eadbald in the early part of the seventh century, and this conjecture is strengthened by an examination of the building itself.

"The materials with which the walls of this church are constructed consist of flint and the same kind of tufa as that with which the Roman tower is principally built, some portions of ashlar, and a quantity of Roman bricks, or building-tiles of large dimensions, which are chiefly worked in at the angles, especially near the base and summit of the tower; but the mode of construction is very different from that which the polygonal tower adjoining, of Roman workmanship, exhibits, inasmuch as the bricks in the walls of the church are not inserted horizontally throughout, as binding courses, or in any regular method, as would have been the case had this edifice been constructed

adduced of the existence of one church 'could not be so few as the number entered in Domesday is surmised to imply.'

"It may be worth remarking, that while many of our antiquaries suppose that the churches of the Anglo-Saxons, more particularly in the earlier periods, were built of wood, one instance only of a church so constructed occurs in Domesday, at Begeland in Yorkshire: 'Ibi presbyter et ecclesia lignea.' (Sir M. Ellis's Preface to the Domesday Survey, and Mr. Denne's Paper in *Archæologia*, vol. viii.)

It may be observed, that the returns to the Domesday Survey were made by various persons, some making much more full returns than others: and some are supposed to have been afterwards abridged; hence would naturally arise a considerable variety between the returns from different parts of the country: it may be noticed also that in those districts in which churches are not expressly mentioned, their existence is often implied by the mention of the "Presbyter."

in the time of the Romans. On the south side of the nave is a rude semicircular-headed doorway, the arch of which is faced with a double row of Roman bricks radiating from the centre, and in the same wall is a semicircular-arched window, the head and jambs of which are likewise formed of Roman bricks or tiles; there are also several circular apertures or windows, of small dimensions, formed of brick-work. In the construction of this building the builders appear to have rudely imitated, in these arches, Roman workmanship, of which they had a specimen at hand.

Next to the church in Dover Castle, the church apparently of the greatest antiquity, and in which Roman work is closely imitated in the construction of the arches and some other details, is that at Brixworth in Northamptonshire; and though an ascertained date can rarely be applied to the structures supposed to be of the Saxon era, we are in some measure enabled to trace the probable foundation and erection of this church. It appears that towards the close of the seventh century, in the time of Cuthbald, the second abbot of Medeshamstead, several minor monasteries were built and furnished with monks from that abbey, and amongst these one is recorded to have been founded at Brikelaworth, which was the ancient name of this place<sup>c</sup>.

From the writings of the cotemporary Saxon historians, Eddius, who died A. D. 720, and Bede, A. D. 735, several particulars may be collected respecting the construction of the large conventional Saxon churches. Wilfred, bishop of York, and Benedict Biscopius, abbot of Wearmouth, who flourished towards the close of the seventh century, are described by these writers as having erected certain churches famous for their size and architectural display. Those founded by Wilfred were the conventional churches of Rippon and Hexham, no portion of which appears to remain: those constructed by Benedict Biscopius were the churches of Monks' Wearmouth, and of the monastery of Jarrow. The present tower of Monks' Wearmouth is, from the rude nature of its design, apparently of Saxon construction. It is divided on the exterior into five stages by square-edged

<sup>c</sup> As this church has been very accurately described by Mr. Rickman, and is now generally well known, it is unnecessary to repeat the description here.

projecting stringcourses: the upper story contains on each side a rude window consisting of two round-headed lights, divided by a plain square-edged shaft; this window is constructed beneath a larger semi-circular arch, of rude workmanship: on the west side of the story underneath is a small round-headed window, and beneath that, but at a considerable height from the ground, is a small square-headed aperture or light: in other respects the tower is perfectly plain and rude.

The tower of the church of Jarrow is a structure of great antiquity, but neither so rude nor so early as that of Monks' Wearmouth: it presents more the appearance of a building of the eleventh century, when (A.D. 1075) this church was restored, after having been twice left in ruins by the Danes, in 870 and 1070. In this church is preserved an ancient inscription in Roman characters, with the exception of three Saxon letters, which records the original dedication of the church, A.D. 685.

In the year 1083 the monasteries of Monks' Wearmouth and Jarrow were annexed to the church of Durham, and dwindled into dependent Cells, so that only three monks tenanted Jarrow.

Northleigh has all the features of the other towers of this class. The upper windows are of two lights, divided by a balustre, the masonry and construction very rude and wide-jointed, the arches formed of stones about the shape of tiles, and placed edgeways in the same manner as tiles; in the floor immediately under these the windows are small round-headed openings, or loop-holes, quite plain<sup>d</sup>.

The tower of St. Benet's, Lincoln, very much resembles its namesake at Cambridge, but the balustres have been removed, and their place supplied by mullions, at a period long subsequent to its erection, apparently in the fourteenth century.

The substructure of the tower of Wooten Warden church, Warwickshire, exhibits portions of long and short work, and other characteristic features shewing it to belong to this class of buildings. There was a religious house here before the Conquest.

<sup>d</sup> The lower part of the tower has been cut through in a singular manner in the fourteenth century, and a window inserted on the west side, a good arch opening into the church on the east side, and

two smaller arches north and south, nine times recessed, so great is the thickness of the wall; but the four corners remain of the original work, and are sufficiently substantial to support the tower.

St. Michael's church at St. Alban's appears still to contain much of the original work built by Abbot Ulsinus A. D. 948, according to Matthew Paris: the pier arches are built apparently of Roman materials, viz. flat bricks or tiles, and flints, though much concealed by plaster and whitewash: the piers are singularly placed, those on one side being opposite, not to the piers, but to the centre of the arches on the other side."<sup>a</sup>

SCABELLUM, a footstool used by the Romans in connection with the Bisellius, or chair of state; it was made with one or more steps, as requisite to suit the height of the Bisellius.

SCALA, *Lat.* [*Fr.* Escalier, *Ital.* Scale, *Ger.* Treppt.], a staircase or ladder.

SCAMILLI, a sort of second plinths or blocks under columns, statues, &c., to raise them, but not like pedestals ornamented with any kind of moulding.

SCANDOLE, *Ital.* See *Shingles*.

SCAPUS, the shaft of a column. See *Shaft*.

SCENA, the permanent architectural part which faced the audience part of an ancient theatre.

SCHIEßHÖRTE, SCHIEßLOH, *Ger.* See *Embrasure, Loop-hole*.

SCHIFF, *Ger.*, literally a ship, but applied to the nave (navis) of a church. See *Nave*.

SCHLOSS, *Ger.*, a fortified mansion. See *Castle, Donjon*.

SCHNÖRTEL, SCHNÖT, *Ger.* See *Volute*.

SCHORNSTEIN, *Ger.* See *Chimney*.

SCHÜRBÖGEN, *Ger.* See *Archivolt*.

SCOLA, a portico where the learned were accustomed to assemble and converse.

SCONCE, a branch to set a light upon; a screen or partition, to cover or protect any thing; the head or top of any thing.

SCOTIA, or TROCHILUS, [*Fr.* Scotie, Nacelle, *Ital.* Scozia, Cavetto, *Ger.* Regearinac,] a hollow moulding used in the bases of columns, &c.: also called Casement and Cavetto<sup>b</sup>.

SCOUCHON, SKOUCHON. See *Squinch*.

SCREEN, or SKREEN<sup>c</sup>, [*Fr.* Grille, Boiserie,] the partition that divides one part of a church from another, as the altar-

<sup>a</sup> These particulars respecting buildings supposed to be Saxon are extracted from a MS. essay on the subject by Matthew Holbech Bloxam, esq. of Rugby, with his kind permission.

<sup>b</sup> Plate 52. <sup>c</sup> See Plates 76 and 79.

screen, the organ-screen, monumental screens, &c.<sup>d</sup> They are usually of wood, but sometimes of stone, delicately carved. Most of the wooden screens now remaining are of the fifteenth century, but some are of the fourteenth<sup>e</sup>. A veil or curtain was hung upon the screen during Lent, to separate the chancel or choir from the body of the church, so that the ordinary congregation should not see the mysteries carried on at that season. The screen is called a *Front* by Leland, in speaking of the altar-screen in Exeter cathedral: it is remarkable that a very rich screen forms part of the west front of this cathedral, and it is probable that the altar-screen, which no longer exists, was at least equally rich, and corresponded with it.

“ Bishop Stapleton made also the *Rich Front* of Stone Worke at the High Altare in the Cathedral Chirch of Excester,” (A. D. 1318.)

Leland's Itinerary, vol. iii. p. 52.

This screen is called “ *Tablatura lapidea Magni Altaris* ” in the Fabric Rolls, 1318.

SCROLL, the volute of the Ionic capital, or any similar form.

SCUTCHEON<sup>f</sup>, Escutcheon, Escutheon, [Lat. Scutum, Fr. Ecusson, Ital. Scudo, Ger. Wappen,] a shield for armorial bearings; also the shield or plate on a door, from the centre of which hung the door-handle. They are frequently richly ornamented: at the latter end of the fifteenth century they are frequently in the form of a rose; and the handles have at their junction the heads of animals holding in their mouths the piece of iron running through the ring or staple of the latch.



Hedington, Oxon.

“ And in ten panels of this hearse of letters (latten or brass) the said workmen shall set in the most finest and fairest wise, ten scutcheons of arms.”

Contract, Earl of Warwick.

<sup>d</sup> There were also rood-screens, which were open screens of lattice-work dividing the nave from the chancel, upon which the roodloft was placed. These remain in many country churches; and the upper part, where the roodloft was situated, is frequently plastered up, and ornamented with the royal arms, or a table of benefactors, and the names of the churchwardens. In most cases this plaster division of the church might be removed with great advantage, and with little difficulty or expense.

<sup>e</sup> Screens of the fourteenth century are

not very common: there are specimens at Northfleet, Kent, (Pl. 79); Thame, Chinnor, Wardington, and Cropredy, Oxon. In Broughton church, Oxon, is a fine one of stone. The wooden screen in Stanton Harcourt church, Oxon, is quite in the style of the thirteenth century, with trefoil heads to the divisions, and banded shafts: the iron-work, particularly the lock, is also very curious, and apparently of the same age; but as no other specimen of so early a date has been noticed, it appears more probable that this is also later.

<sup>f</sup> See Plate 80.

SECTION [*Lat. Sectio, Fr. Section, Ital. Sezione, Ger. Durchschnitt*], a drawing showing the internal heights of the various parts of a building, and the thickness of the walls; or the form of any distinct part or detail, supposing it to be cut through: called also the *Profile*.

SEDILIA [*Fr. Gradins, Ital. Sedili, Ger. Grabins*], stone seats for the priests in the south wall of the chancel of many churches and cathedrals<sup>g</sup>: they are usually three in number, for the use of the priest, the deacon, and sub-deacon, during part of the service of high mass.

“ By the 17th of Abp. Langton’s Constitutions, made 1225, it was decreed, that in every church which has a large parish there be two or three priests, according to the largeness of the parish and state of the church.”

*Johnson’s Ecclesiastical Law.*

In small country churches we occasionally find only a single seat, as in Chalk church, Kent, sometimes two, as in Melton church, Kent: in the larger churches there are sometimes four<sup>h</sup>, as in Rothwell church, Northamptonshire, or five, as in Southwell Minster<sup>i</sup>. It appears from Durandus that the priest anciently occupied a wooden seat, as is the custom of our own church: and we seldom meet with sedilia of higher antiquity than the thirteenth century<sup>k</sup>.

SEEING. See *Ceiling*.

Scitcunabaten, *Ger.*, Side Aisles. See *Aisle*.

SEMI-NORMAN STYLE; called also the Mixed Norman, or Transition: this has all the characteristics of the Norman, combined with the pointed arch. (Bloxam.) Many persons do not allow it the distinction of a separate style, but consider it

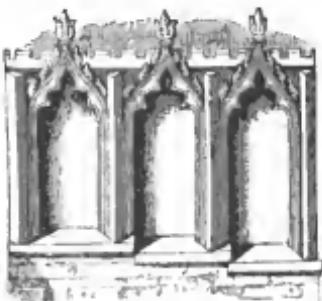
<sup>g</sup> Plates 81 and 82.

<sup>h</sup> “ In the church of Fettwell, St. Mary (Norfolk), against the south wall (of the chancel), are three stone seats for the bishop, priest, and deacon, and at the head of them an arch for the holy water; and in the north wall is a cupboard, once

a repository for relicks.” Blomefield’s History of Norfolk, I. 504.

<sup>i</sup> Archæol. vol. xi.

<sup>k</sup> There are, however, examples of Norman Sedilia at Horbling and Wellingore, Lincolnshire, and in St. Mary’s, Leicester.



Crick Church, Northamptonshire.

only as late Norman<sup>1</sup>. The horse-shoe and stilted arches belong to this style: the pointed arches vary much in form and proportion, and are frequently ornamented with the zig-zag and other Norman mouldings, and above them are frequently round-headed windows. Most of the churches of the latter part of the twelfth century are of this style, and the examples of it are very numerous, especially in country churches.



St. Cross, Winchester.

SEPULCHRE, a tomb cut out of a rock; in many churches we find a large flat arch in the north wall of the chancel near the altar, which was called the Holy Sepulchre, and was used at Easter for the performance of solemn rites, commemorative of the resurrection of our Lord: on this occasion there was usually a temporary wooden erection over the arch: but occasionally the whole was of stone, and very richly ornamented. There are fine specimens at Navenby and Heckington churches, Lincolnshire, and Hawton church, Nottinghamshire: all these are in the Decorated style of the fourteenth century<sup>m</sup>, and are of great magnificence, especially the last. There are also more humble examples in Stanton St. John's, Oxon, Chippen-Warden, Northamptonshire, &c.

A. D. 1558. "Payde for making the Sepulture, 10s."

"For peynting the same sepulture, 3s."

"For stones, and other charges about it, 4s. 6d."

"To the sexton for meat and drink, and watching the sepulture, according to custom, 22d."

Accompts of St. Helen's, Abingdon. Archæol. vol. I. p. 16.

"Within the Church of Durham, upon Good Friday, there was a most solemn service, in which service time, after the Passion was sung, two of the eldest monks took a large beautiful crucifix all of gold, of the picture of our Saviour Christ, nailed upon the cross. . . . . The service being ended, the said two monks carried the cross to the *Sepulchre* with great reverence, (which

<sup>1</sup> See Plates 5, 8, and 96.

Sewall increased their stipends. (Vide

<sup>m</sup> There were ministers of the Holy Godwin de Presulibus ap. Richardson, Sepulchre at York, c. 1256-58. Abp. p. 661.)

was set up that morning on the north side of the Quire, nigh unto the High Altar, before the service time) and then laid it in the said *Sepulchre*, with great devotion."

Antient Rites of Durham.

On the continent we sometimes find a rude representation of the Holy Sepulchre attached to some part of the exterior of the church, as at the church of St. Joseph, at Antwerp, where there is a very elaborate representation of it on a large scale, with numerous figures as large as life, called Calvary.

**SERGES**, the great wax candles burnt before the altars in Roman Catholic churches.

**SET-OFFS**, the sloped mouldings which divide Gothic buttresses into stages: also in a common wall, which is reduced suddenly from a greater to a lesser substance, the space or step which is left exposed is a set-off.

**SEVEREY, Seberee, Cibary**, a compartment of a groined roof.

**SHAFT** [*Lat.* Scapus, *Fr.* Fût, *Tronc*, *Ital.* Trunco, *Vivo della colonna*, *Ger.* Schaft, *Stamm der Säule*], the body of a column or pillar<sup>m</sup>; that part between the base and capital. In Grecian architecture the shafts support the whole superincumbent weight.

In Gothic architecture they are considered by Mr. Rickman as only ornamental, supporting nothing; but Mr. Willis considers them to hold a most essential place in the decorative support of the building; he observes, that in describing Shafts it is convenient to make them take their denominations entirely from the manner in which they support the weight above them, rather than from their own position<sup>n</sup>. Thus Shafts supporting ribs or other parts of a vault are termed *Vaulting-Shafts*; these are frequently attached to the wall, and supported on corbels, as at the Chapter-house, Christ Church, Oxford<sup>o</sup>.

**SHAFTED IMPST.** See *Impost*.

**SHANKS, OR LEGS**, names given to the two interstitial places between the channels of the triglyph of a Doric frieze.

<sup>m</sup> Plates 83 and 84.

<sup>n</sup> For further information, see Willis's *Architecture of Italy*, p. 34—39; also an interesting essay on the progressive changes in the form of the Shaft, by the late Mr. Froude, *Remains*, vol. ii. pp. 366—368.

<sup>o</sup> Plate 84.



St. John's, Chester.

SHIELDS are a common ornament in Gothic buildings, and their form is sometimes useful in ascertaining dates: those of the Saxons or Normans were very long, and sharp-pointed at the bottom: at a later period the bottom of the shield reversed is usually, though not invariably, of the same form as the arch then in use. See *Scutcheon*.

SHINGLE [*Lat.* *Scindulo*, *Fr.* *Bardeau*, *Ital.* *Apicella*, *Scandole*, *Ger.* *Schinbel*], a wooden tile, small pieces of thin wood used for covering a roof: this sort of covering for a roof was formerly common in England, but is now confined to particular districts.

SHIP or SHIPPE, for Frankincense, a small vessel in the form of a boat, which formed a necessary part of the furniture of all churches, in the performance of Romish ceremonies<sup>p</sup>.

SHRINE [*Lat.* *Feretrum*, *Fr.* *Écrin*, *Châsse*, *Ital.* *Scrigno*, *Ger.* *Reliquien-*Kistöfen**], the case or box in which the relics of a saint were preserved, and carried in processions; called also a Reliquary.

The tomb of a saint, with the canopy over it, was also called a Shrine; as the shrine of Thomas à Becket at Canterbury, St. Cuthbert at Durham, and Edward the Confessor in Westminster Abbey.<sup>q</sup> The usual situation for them was behind the high altar. They were often erected long after the death of the saint, and renewed on a more magnificent scale at different periods: thus we have an account of the Shrine of St. Frideswide, in Oxford, having been three times renewed, or rebuilt in the style of the age. The latest erected,



Ely Cathedral.

<sup>p</sup> See the *Accompts of St. Helen's*, *Abingdon*, *Archæol.* vol. i.

<sup>q</sup> The Shrine of the Three Kings (the Magi who came from the East) in Cologne cathedral, is one of the most celebrated, and, perhaps, the most sumptuous that ever was erected. The value of the jewels with which it is ornamented is estimated at £240,000. Frequent mention is made by ancient writers of very costly shrines of this description, made of gold or silver, and enriched with pre-

cious stones, as that of King Oswald at Bamborough, in the seventh century, was thus ornamented by King Offa:

“ Postea Rex felix amaverat Offa sepulchrum  
Argento, gemmis, auro multoque decore,  
Ut decus et specimen tumbe per secula  
maneret,” &c. Alcuin, ver. 389.

For further information on the subject of shrines, see *Archæologia*, vol. i. p. 26. iv. p. 57. x. p. 469.

about 1480, still remains in good preservation, and is a beautiful specimen of rich tabernacle work.

"In the midst of the *Fereitory* of St. Cuthbert his sacred *Shrine* was exalted with most curious workmanship, of fine and costly green marble, all tinned and gilt with gold; having four seats or places, convenient underneath the Shrine, for the pilgrims or lame men, sitting on their knees to lean and rest on, in the time of their devout offerings and fervent prayers to God and Holy St. Cuthbert, for his miraculous relief and succour; which being never wanting, made the Shrine to be so richly invested that it was esteemed to be one of the most sumptuous monuments of all England, so great were the offerings and jewels bestowed upon it; and no less the miracles that were done by it even in these latter days."

*Antient Rites of Durham.*

SHROUDS, a term sometimes applied to crypts.

SILL, CILL, SOLT, [*Lat.* Solum, *Fr.* Seuil, *Ital.* Limitare, *Ger.* Fensterbrüstung, *Schwelle*], the lowest part of a building; the threshold; the horizontal part beneath a window or door.

"The *soles* of the windows." *Contract for Fotheringhay.*

SIMA, *Lat.* [*Fr.* Simaise, grande doucine, *Ital.* Gola maggiore, *Ger.* Rinnleitzen], the ogee moulding. See *Cyma*.

SLATES [*Lat.* Tegulae, *Fr.* Ardoises, *Ital.* Tegoli di lavagna], thin pieces of stone used for covering the roof of a building. The common people of Oxfordshire and Berkshire still distinguish between *a slatt*, or thin slab of stone after the ancient fashion, and the modern Welsh *slates*, the blue colour of which renders them unfit for the purpose of covering ancient buildings.

SLEEPER [*Fr.* Dormant, Sole], a piece of timber placed lengthwise upon the side-walls of a building, to support the joists of a floor, or the rafters of a roof, &c.

SLYPE, SIPP, a passage between two walls, as at Winchester, and at New College, Oxford.

SOCLE, *Fr.* See *Plinth* and *Pedestal*.

SOFFIT [*Fr.* Soffite, *Ital.* Soffitta], the under side of an opening, the ceiling of a cornice; the interior sweep of an arch: in Gothic architecture the soffit is often divided into compartments, having foliated arched heads, and sometimes into a kind of small niches filled with the figures of saints, &c.

**SOLAR, Soler, Soller,** [*Lat.* Solarium, *Fr.* Plancher, *Grenier*, *Ital.* Solaro, *Ger.* Söller] literally *a floor*, but used for a garret; the space under the roof, and above the upper ceiling. The rood-loft was sometimes so called. The name of Solarium was also applied to the terraces on the tops of the houses of the ancients<sup>4</sup>.

“ Notandum autem quod invenit magnam aulam cum camera, tres soldas ante hortium aulæ, . . . . unum *solarium* et unum cellar.”

Dimissio unus magnæ domus in Bellio Dunelmensi  
per Priorem de Finchall, 1284.

**SOLDA**, a shop, a stall, a place in which things are sold. (Raine.)

**SOLIDUM**, the die of the pedestal. See *Dado*.

**SOLIVEAU, Fr.** See *Girder*. **SOLIVES, Fr.** See *Joists*.

**SONNERIE, Fr.** See *Belfry*.

**SOUSE, Souste, Source**, an old Norman-French term for a corbel: it occurs frequently in the contract for *Reforming Westminster Hall*, in 1395.

“ Every *souse* to be carved according to pattern.”

**SOUTERRAIN, Fr.**, a cavern, vault, cellar, or any underground work.

**SPAN OF AN ARCH**, the distance between each springing, or impost.—**SPAN-ROOF**. See *Compass-roof*.

**SPANDRELS, Spaundre**, the triangular spaces included between an arch and the square formed by the mouldings over it; this space is frequently ornamented with trefoils, quatrefoils, &c. or with a device, or a shield of armorial bearings, usually those of the founder, or some great benefactor.

“ Every *spaundre* to be filled with stone from the *souse* beneath as high as the arch at the top.” Contract for Westminster Hall.

**SPAR, [Ger. Sparrn.]** See *Rafter*.

**SPER-BATTEN**, a rafter. Forbey's Vocabulary of East Anglia.

**SPERE**, the screen across the lower end of a dining-hall, to shelter the entrance.

“ Item, the said hall to have two coberdes, one beneath at the *spere*.” Gage's History of Hengrave.

**SPERVER, Sparber, Esperber**, the wooden frame at the top of a bed or canopy: the term sometimes includes the tester, or head-piece.

“ A *sparver* of greene and black say, with courteyns of the same.” Inventory of Furniture, 30th Henry VIII.

<sup>4</sup> See the Glossaries to Ritson's Romances, and Kennett's Parochial Antiquities.

SPERWARE EMBATTLEMENT, a perforated battlement.

“ And til aither isle shall be a *sperware embattaillement* of free-stone throughout.”

Contract for Fotheringhay.

SPHÆRISTERIUM, a court for playing at ball, or other exercises; a tennis court: there was a room so called attached to the baths of the ancients, in which the bathers exercised before going into the warm bath.

SPIRE [*Lat.* *Spera*, *Fr.* *Epier*, *Flèche*, *Ital.* *Guglia*, *Ger.* *Spitze*], a very tapering pyramid on the top of a tower; commonly, but incorrectly, called a steeple. The spire was often added long after the tower or steeple was built, as appears from the accounts to have been the case at Louth church, Lincolnshire. We do not appear to have any Norman spires; but there are some singular conical-headed turrets, something between a very massive pinnacle and a small spire, as at Rochester cathedral, and the east end of St. Peter's church, Oxford. Early English spires are not very common; they are more massive and less tapering than the Decorated<sup>r</sup>. In some districts the spires are set upon the towers without any parapet, and called *Broaches*: in the more usual and more elegant examples they are placed within and surrounded by a parapet, frequently with flying-buttresses and pinnacles at the angles. In the French Flamboyant style the spires are generally very elegant; the form is usually octagonal, and on each face are a succession of small openings, in the form of trefoils or quatrefoils, which have a very rich and airy effect, as at St. Peter's, at Caen.

*Spitzenbogen*, *Ger.*, a pointed arch. See *Arch.*

SPLAY, a term applied to certain sloped surfaces: thus when the opening through a wall for a door, window, &c. widens inwards, as is usual in Gothic architecture, the jambs are said to be splayed, because they are on a slope: so also a large chamfer is called a splay, as when the mullions of a window are cut with mere slopes, the slopes are splays; and in many other cases the term



<sup>r</sup> That of Christ church cathedral, Oxford, is an early and good example, original work, which is preserved in a garden adjoining. The spire of Salisbury cathedral is an addition in the fourteenth century.

is applied to sloped surfaces, though splays are not so small as chamfers. In some early specimens of Norman or Saxon architecture, the window-jambs are much splayed on the outside as well as within, as in Clapham church, Bedfordshire, &c.: owing to the great thickness of the walls in the Norman style, the window-jambs are more splayed at that period than in any other, but in the Early English style they are also widely splayed.

**Spring-brunnen**, *Ger.*, a fountain; used also as a lavatory, as in the cloisters of Heisterbach.

**SPRINGERS**, the points from which an arch springs: the two first stones of an arch, one on each side next above the impost, are also sometimes called springers, or springing-stones.

**SQUILLERY**, the scullery, a well-known appendage to the kitchen.

**SQUINCH**, *Sconce*, *Scouchon*, *Skouchon*, [Fr. Pendentives,] the stones or arches thrown across the angles of a square tower, to support the alternate sides of the octagonal spire: also the cross pieces of timber across the angles, to give strength and firmness to a frame.

“ 100 foot achlere, and *squinches* of 18 inches high, and 15 at the brast (thick). Record of Louth Spire.

“ *Ac quatuor sconci de lapidibus ab uno quarterio anguli in proximum ad ligandam speram.*” William of Worcester, p. 196.

“ And when the said stepill cometh to the height of the said bay . . . then hit shall be chaunged and turnyd (from the square form of the lower part) in viii paynes, and at every *sconchon* a buttrasse fynyst with a finial.” Contract for Fotheringhay.

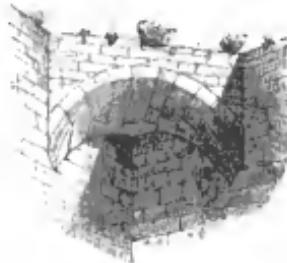
“ xii coynes, iiiij *skouchons* anglers, and viij square anglers to the said first legement table.” Contract for Eton College.

**STADIUM**, **STADIA**, part of a Greek palaestra, similar to the Roman circus: the ancient race-course.

**STAGE**, the graduated division of a Gothic buttress; a floor; a story; the horizontal division of a window, separated by transoms.

“ *In altitudine trium stagarum dictarum bay-windows.*”

William of Worcester, p. 287.



Canon's Ashby, Northamptonshire.

STAIRS [*Lat.* *Gradus*, *Fr.* *Degrés*, *Ital.* *Scalini*, *Ger.* *Treppt.*], steps for ascending or descending from one level to another.

STAIRCASE [*Lat.* *Scalæ*, *Fr.* *Escalier*, *Ital.* *Scala*, *Ger.* *Treppe*], the part of a building containing the stairs.

STALLS [*Fr.* *Stalles*, *Ital.* *Stalli*, *Ger.* *Stühle*], the elevated seats, usually with canopies over them, ranged on each side the choir of cathedrals, collegiate churches, &c.: in the Roman Catholic times they were appropriated to the canons or prebendaries in a secular, and the monks in a regular, community<sup>s</sup>.

“ *Et solvit Ricardo Tempest pro factura les stalles  
et ostiorum, ac emendacione fenestrae vitreæ  
apud Gygleswyk, lxs.* ”

Compotus Prioris de Fynkall, 1486-7.

STANCHEL, *Stancheon*, [*Fr.* *Étançon*, *Ital.* *Sbirra*,] the iron bars between the mullions of a window, or in an open screen: these have generally ornamental heads to them of a variety of elegant forms.<sup>t</sup>

STANDARD, *Standart*, a standing chest: a candlestick of large size, standing on the ground, with branches for several lights.

“ *Two great standards of laten, to stand before the high altar of Jesus, in the chapel of Donington.* ”

Will of R. Harre, 1500, in *Lyson's Magna Britannia*—Berkshire. This sort of candlestick is still in common use on the continent.

*Stängel*, *Ger.* See *Caulicoli*.

STATUE, [*Lat.* *Statua*.] See *Image*.

STEEPLE, *Stepyll*, *Stepull*, [*Fr.* *Clocher*, *Ital.* *Campanile*, *Ger.* *Kirchturm*, *Glockenturm*,] a tower, or any building higher than the roof of a church: frequently surmounted by a spire.

“ *And in the west end of the said body shall be a stepyll standing (above) the chirche upon three strong and mighty arches, yawted with stone.* ”

Contract for Fotheringhay.

“ *Also forsaide Richarde shall schote out tusses in the west ende for making of a stepill.* ”

Contract for Catterick.

STEPS, or STAIRS. See *Grees*. STEREOBATE. See *Stylobate*.

STIBADIUM, a semi-circular couch sometimes used by the Romans at their meals instead of the Triclinium.

*Stift*, *Ger.* See *Cathedral*.

<sup>s</sup> Plate 85.

<sup>t</sup> Plate 80.



Warborough, Oxon.



STILTED ARCH, a term introduced by Mr. Willis for a form of the arch used chiefly in the twelfth century, in which the arch does not spring immediately from the imposts, but is raised as it were upon stilts for some distance above them: it is one of several forms used during the period of transition, when the architects appear to have been struggling to overcome a difficulty, which they finally accomplished by the pointed arch. See *Arch* and *Vaulting*.

STIPITZ, *Ital.* See *Jamb*.

STOA, a portico. The sect of Stoics took their name from one of these at Athens, where Zeno taught his system of philosophy.

STOUP, *Stoppe*, [*Lat.* Aspersorium, *Fr.* Benetier, *Ital.* Pila dell' Acqua beneditta,] a basin for holy water, usually placed in a niche near the entrance door; sometimes in the porch, sometimes within the door, for the purpose of aspersion on entering the church; sometimes standing on a pedestal or short pillar, and detached from the wall, as in the cathedral and church of St. Ouen, at Rouen. Also the vessel used for carrying about holy water to sprinkle the congregation, which forms a necessary part of the furniture of a Roman Catholic church. The sprinkle, or instrument used for sprinkling, is properly the Aspersorium. This word is also used in another sense, as by Shakspere, when Hamlet and Laertes are about to begin fencing, the king says, "Set me the stoups of wine upon that table."

"*Holi-water stoppe*, de argento pro aqua benedicta cum aspersorio de argento."

Will of T. Beaufort, Duke of Exeter, 1426. Nicholls, p. 253.

"*A stope of lede for the holy water at the church dore.*"

Inventory of Ancient Church Goods, printed in Bloxam's Principles, p. 101.

STORY [*Fr.* Etage, *Ital.* Piano], a single floor of a building: Scottice, a flat: in monkish Latin written Istoria and Historia, as in William of Worcester.

Strebepfeiler, *Ger.* See *Buttress*. Striften, *Ger.* See *Fascia*.



Helenley, Yorkshire.

STRIÆ, the fillets which separate the channels or flutes of columns.

STRIGES, a term applied by Evelyn to the flutes of a column.

STRINGCOURSE [*Fr. Cordon*], a projecting line of mouldings running horizontally along the face of a building, frequently under windows: it is sometimes merely a flat band<sup>r</sup>.

STRUT, in carpentry. See *Brace*.

Stube, *Ger.* See *Chamber*.

STUCCO [*Lat. Tectorium, Fr. Stuc, Carton-pierre, Ital. Stucco, Ger. Marmorstuc*], a fine kind of plaster or composition for covering the face of a brick wall, in imitation of stone.

Stütz, *Ger.* See *Buttress*.

STYLOBATE, STEREOPHATE, [*Lat. Stereobata, Stylobata, Fr. Sous-bassement, Ital. Zoccolo, Piedistallo, Bassamento, Ger. Unterstuf, Grundstuf, Säulenstuhl*] the basement or substructure of a temple below the columns.

STYLAGALMATIC, supported by figure-columns. See *Caryatides*.

SUBSELLIA, the under sides of the seats in stalls, which turned up, and were generally carved with grotesque, and often irreverent devices. See *Miserere*<sup>s</sup>.

SUGGESTUS, a covered seat for the use of the emperor, at the Roman theatres, amphitheatres, &c.

SUMMER [*Lat. Trabes, Fr. Sommier, Ital. Trave, Ger. Hauptbalken*], a beam of wood: in old timber houses it is the large beam which sustains the projecting frame-work of timber above. BREST-SUMMER, a lintel-beam.

"And every som<sup>r</sup> yn brede xvi ynches."

Indenture at Salisbury, 1445.

SUPERCILIUM, *Lat.* See *Architrave*.

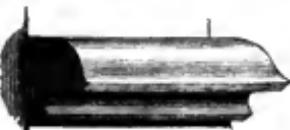
SURBASE, the upper mouldings of the pedestal.

SURBASED ARCH [*Fr. Arc ou Voute surbaissé*], an obtusely pointed arch, the centres of which are below its base.

SYSTYLE [*Lat. Systylos, Fr. Systyle, Ital. Sistilo, Ger. Räbe-säulig*], an order of temples, having two diameters between the columns.

<sup>r</sup> See Plates 57, 59, 61.

<sup>s</sup> Plate 85.



Sedgebarrow, Worcestershire.

TABERNACLE [*Lat.* *Tabernaculum*, *Fr.* *Tabernacle*, *Ital.* *Tabernacolo*, *Ger.* *Sacrament-häuschen*,], a small temple: also the coffer, or ornamented chest, frequently the model of a church of very beautiful workmanship, made of precious wood, metal, or marble, and placed upon Roman Catholic altars, as a receptacle for the cyborium and pixis.

In Gothic architecture this term is also used for a canopy, stall, or niche, standing detached from the wall, and usually richly ornamented with light open-worked tracery, &c. sometimes enclosing the figure or shrine of a saint, as that of St. Frideswide; sometimes a tomb or monument, as that of William of Wykeham, in Winchester cathedral: but we have comparatively few good examples remaining in this country; they are much more frequent on the continent, and sometimes exquisitely beautiful, as in the *Frauen-Kirche* at Nuremberg: see also Möller's Plates.

“ *Imageries and tabernacles  
I saw, and full eke of windowes.*”

Chaucer's Book of Fame.

“ To fascen the *tabernacle* where the patron of the church now standeth, 8d.”      *Accompts of St. Helen's, Abingdon.*    *Archæol.* vol. i.

“ *Et solvit Willielmo Payntour pro pictura novi tabernaculi Eucaristiae et j le creste supra magnum altare, et pro ij pannis pictis pro eodem altari, xxvj\*. viijd.*”      *Compotus, Prioris de Fynkall, 1463-4.*

“ *Tabernacula cum reliquis.*”      *Inventory of Plate in Lincoln Cathedral, 1536.*    *Dugdale's Monast.* iii. 273.

“ *One tabernacle of ivory, with two leaves.*”      *Ibid.*

TABERNACLE-WORK, ornamented open-work above stalls, &c.

TABLATURA. See *Screen*.

TABLE, TABLET, *Tablet-stones*, *Tabill*, [*Lat.* *Tabula*, *Tabulacio*, *Fr.* *Tablette*, *Ital.* *Tavolino*, *Ger.* *Tafel*, *Tafelchen*,] a horizontal projection from the surface of a wall. This term is generally combined with some other word, describing its situation, as earth-table, ground-table, bench-table, corbel-table, &c. In the contract for Fotheringhay we find mention of table-stones, meaning the cornice; ground-table-stones, the base-mouldings, or projection on the outside; and bench-table-stones, the projection near the ground, on the inside of the walls.

“ *And a botras rising unto the tabill.*”    *Contract for Catterick Church.*

It is more commonly used only for the base-tablets or base-mouldings over the plinth, a little above the ground: these vary considerably in the different styles of Norman and Gothic. In Norman buildings they are at first plain slopes above or below a flat string, afterwards they are frequently carved with the various ornaments peculiar to the style.—In Early English work they are sometimes a mere slope; but in large buildings frequently consist of several sets of mouldings, each face projecting farther than the one above it.—In the Decorated, it is generally an ogee, under which is a plain face, then a slope and another plain face; and it is not usual to find more tablets in this style, although in the Perpendicular, three, four, and even five, are sometimes used<sup>t</sup>.

**TABLINUM** [*Fr.* Cabinet, Archives, *Ital.* Archivio, *Ger.* Tablin,], an apartment of a Roman house, used for the preservation of the family records.

**TABULATUM**, *Lat.* [*Ital.* Tavolato], the timber floor of a house. See *Floor*.

**TÆNIA**, **TENIA**, the fillet or band separating the Doric frieze from the architrave. See *Fascia*.

**TAILLORI**, *Fr.* See *Abacus*.

**TALON**, *Fr.*, the ogee moulding. See *Cyma* and *Ogee*.

**TASSEAU**, *Fr.* See *Bracket*.

**Tauffstein**, *Ger.* See *Font*.

**TECTORIUM**, *Lat.* See *Plaister*, *Stucco*, and *Pargetting*.

**TECTUM**, *Lat.* See *Roof*.

**TEGULE**, *Lat.* See *Tiles* and *Slates*.

**TELAMONES**, statues of men employed as columns or pilasters; so called by the Romans, but by the Greeks, *Atlantes*.

**TEMPLE** [*Lat.* Templum, *Fr.* Temple, *Ital.* Tempio, *Ger.* Tempel, Tempelhaut,], an edifice set apart for religious worship. The temples of the ancients are divided into several kinds:

1. **IN ANTIS**, having only angular pilasters, called *antæ* or *parastatae*, terminating the side walls, and projecting beyond the face of the end wall.
2. **PROSTYLE**, having a portico in front only.
3. **AMPHIPROSTYLE**, having a portico behind as well as in front.

<sup>t</sup> See Plates 57, 59, and 61.

4. **PERIPTERAL**, having a colonnade all round, whether the form was oblong or circular.
5. **DIPTERAL**, having a double range of columns all round.
6. **PSEUDO-DIPTERAL**, false or imperfectly dipteral, the inner range of columns being omitted.
7. **HYPÆTHRAL**, having the cella open to the sky.
8. **MONOPTERAL**, round, and without a cell.



Temple of Theseus.

They are also distinguished by the different space between the columns, called the intercolumniation:

**PYCNOSTYLOS**, that is thick set with columns,  $1\frac{1}{2}$  diameter being allowed between each column.



**SYSTYLOS**, in which the columns are not so close, 2 diameters.



**EUSTYLOS**, when the intercolumniation, or space between the columns, is of the best proportion,  $2\frac{1}{2}$  diameters.



**DIASTYLOS**, where they are still wider apart, 3 diameters.



**AREOSTYLOS**, when placed more distant from each other than in fact they ought to be, 4 diameters.



**TEMPLET**, a short piece of timber sometimes laid under a girder.

**TEPIDARIUM**, the vessel in which the water for the baths of the ancients was partially heated; also the room in which the tepid bath was placed.

**TERMINUS**, a stone used as a boundary: a pedestal whose size increases upwards for the reception of a bust.

**TERRACE** [*Fr.* Perron, Terrasse, *Ital.* Terraza, *Ger.* Treppen], a raised space in front of a building, sometimes with a balustrade round it, sometimes merely steps, as at Versailles, where there are a succession of terraces one above the other in gradations: in this and many other instances in the Italian style, the building is not complete without the terrace.

**TESSELATED PAVEMENT** [*Lat.* Tessere, *Fr.* Marqueterie, *Ital.* Musaico, *Ger.* Würfelförmiger Stein zum Fußboden], a rich inlaid pavement, formed of different coloured marbles or tiles.

TESTA, *Lat.* See *Brick*.

TESTER, TESTOON, [*Fr.* Ciel, *Ital.* Cielo, *Ger.* *Himmel*,], a flat canopy over a pulpit, a tomb, a bed, &c.

TESTUDO, *Lat.* See *Vault*.

TETRASTYLE [*Lat.* Tetrastylus, *Fr.* Tétrastyle, *Ital.* Tetrastilo, *Ger.* *Biersaulig*,], a building having four columns in front.

TETTO, *Ital.* See *Roof*.

THACK-TILES, *Thakk-tiles*, tiles or slates used for covering a roof, or *thatching*, to thatch, or thack, signifying to cover.

Katherine Sinclair, wife of the first Lord Seton,

“Bigget ane yle on the south side of the paroch kirk of Seton of fine estler (ashler), pendit (vaulted), and theikit (roofed) with stane.” *Grose's Antiquities of Scotland*, vol. I.

THERMÆ, the public baths of the ancients.

THOLOBATE, the substructure on which a dome or cupola rests: a term proposed by Mr. Hosking.

THOLUS [*Fr.* Dome, *Ital.* Cúpola, *Ger.* *Kuppel*, *Kugelgewölbe*,], a dome or cupola, or any circular building, as the monument of Lysicrates at Athens.

THROUGH CARVED-WORK, open work of wood or stone, in which the carving is cut *through* the entire substance.

“All which pictures were most artificially wrought together, and finely carved out of an entire stone, some parts thereof *through carved-work*.”

“The forepart of the almeries was *through carved-work*, to admit air to the towels.” *Antient Rites of Durham*.

THROUGH, TROUGH: this term is sometimes used by itself, to signify a tomb or monument.

“Over the midst of the said vault did lie a fine *through*, and at each side of the stone it was open, through which were cast the bones of the monks whose graves were opened for other monks to lie in; which vault was made to be a charnel house to put dead men's bones in.” *Antient Rites of Durham*.

THROUGH-STONES, TROUGH-STONES, the serpent stones reaching through a wall: also a north country term for grave-stones, or the lids of stone coffins.

“Many fair *through-stones* lying over the graves.”

*Antient Rites of Durham*.

“The trough-aile.”

*Plan of Chester Cathedral in Lysons*.

**Thür, Ger.** See *Door*. **Thürangcl, Ger.** See *Hinge*.

**Thurm, Ger.** See *Tower*. **Thürschwelle, Ger.** See *Lintel*.

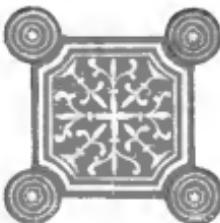
**THYROMA**, the doors of a temple or house.

**THYROREUM**, the entrance passage in a Greek house.

**TIGNUM, Lat.** See *Beam*.

**TILES** [*Lat.* *Tegulae*, *Fr.* *Tuiles*, *Ital.* *Tegole*, *Pianelle*, *Ger.* *Dachziegel*], pieces of earthenware used for covering the roof of a building: they were used for this purpose by the Romans, but in the middle ages they do not appear to have been commonly so employed<sup>z</sup>. Lead was used in England to a very great extent for large buildings, and was perhaps the most usual covering where the funds could be collected to pay for it. Slates or rather slabs of stone were also much used, and thatch for more humble structures, and in some districts for buildings of a better class, particularly in Devonshire and Somersetshire: in other districts wooden shingles were much used.

Tiles<sup>y</sup> [*Fr.* *Quarrés*, *Ital.* *Quadrucci*] were formerly used for paving the floors of churches and houses<sup>z</sup>: they are commonly but erroneously called *Norman tiles*, being generally of much later date; few having been found earlier than about the middle of the thirteenth century<sup>a</sup>: they have frequently inscriptions, shields of arms, &c. upon them, are highly glazed, and are frequently called *Encaustic Tiles*. The church of Great Malvern, Worce-



Winchester Cathedral.

<sup>x</sup> Perhaps occasional instances may be found, as in a building of very late Norman date, which was pulled down a few years ago in the borough of Southwark, roofing tiles were found built into the wall, all of which had a peg-hole in them, as in modern tiles, and half of one side, which would be exposed when laid on a roof, was glazed.

<sup>y</sup> See Plates 86 and 87.

<sup>z</sup> Two of the rooms in the Abbaye aux Hommes, originally the palace of William the Conqueror, at Caen, called the Great Guard Chamber, and the Baron's Hall, were paved with tiles, many of which had shields of arms rudely executed on them: a series of these were engraved and published by John Henriker, esq., in 1794, with an elaborate essay endeavouring to prove that these

tiles were of the age of the Conqueror; but the earliest parts of the buildings of the Abbey now remaining (exclusive of the church) are of the thirteenth century, and though in a dilapidated state, the remains are considerable; amongst them is a large Hall, which probably is the room in question; at all events these tiles are not earlier than the thirteenth century, if so early.

<sup>a</sup> No. 8, Plate 87, from St. Cross, and No. 20, Plate 86, from Romsey, look very much like Norman patterns of the latter part of the twelfth century. No. 27, Plate 86, is exactly the same pattern as an ornament on the tomb of Richard I. A. D. 1199, called a Pentacle.

The earliest tiles appear to have the pattern stamped in the red clay, and that pattern filled up with white clay: as an

tershire, abounds with them, and a kiln for making them was erected at a short distance from the Priory Church, traces of which remained until a very recent period<sup>b</sup>. In St. Cross church, near Winchester, there are a number in good preservation<sup>c</sup>; the Chapter-house at Salisbury is still entirely paved with them, and the greater part of our ancient churches have preserved at least some portion of their original pavement: in the vestry of the Mayor's Chapel at Bristol there are very splendid tiles, enamelled with patterns in several colours; these are of the latter part of the fifteenth century. The use of paving tiles appears to have continued to the Reformation.

Torr, *Fr.* See *Roof*.

TOMBS, edifices for the reception of the dead: a full description of the different varieties of tombs, and their chronological succession, will be found in the excellent work of Mr. Bloxam on Monumental Architecture; a concise notice of those of the middle ages is extracted from that work, under the heads of Monuments and Chantries, in this Glossary.

TONDINO. See *Astragal*.

TOOTH ORNAMENT, used in the Early English style, and one of the peculiar marks of it. The name is not an appropriate one, but it is that by which it is generally known: its appearance is more like a square four-leaved flower inverted than any thing else: it is a pyramid with its sides partially cut out, so as to form an inverted flower. It is generally inserted in a hollow moulding, and when seen in profile presents a zig-zag or serrated appearance. It appears to have been introduced towards the close of the twelfth century, and was in general use throughout



evidence of this, there are at Warblington church, Hants, some very beautiful Decorated tiles, where the same error is repeated in each tile.

A Plate of the "principal patterns of the Norman tiles for the floor of St. Nicholas's Chapel, York Minster," was published by Fowler of Winterton in 1801. The colours of the tiles are brown, blue, and yellow.

There is an engraving of two tiles from the pavement of Chertsey Abbey, Surrey, in the *Archæologia*, vol. viii. p. 452; these are round, and have the heads of a king and queen in the costume

of the fourteenth century, apparently intended for Edward III. and Queen Philippa.

Mr. Grimsley of Oxford has succeeded in making facsimiles of any Gothic tiles at a very moderate expense. There can be no doubt that they are the most appropriate flooring for a Gothic building.

<sup>b</sup> For further information on the antiquity of tiles with prints, see Dallaway's *Heraldic Inquiries*.

<sup>c</sup> They are sometimes mistaken for Roman tiles, or more properly, Roman bricks; but these are quite distinct, and the error has probably arisen merely from

the thirteenth, but is rarely found in buildings of a later period. There are several varieties of it, the later much richer and more ornamented than the earlier specimens<sup>d</sup>.

TORSO, the bust or trunk of a sculptured figure.

TOPH-STONE, or TUFA, [*Lat.* Tophus, *Fr.* Tuf, *Ital.* Tufo, *Ger.* *Löffstein*,] a light porous stone, supposed to be merely a deposit from water<sup>e</sup>: it is an exceedingly durable substance for building, and was much used by the Romans<sup>f</sup>. In the middle ages it was frequently used for filling up the interstices between the ribs of a groined roof<sup>g</sup>, forming the shell of the vault: it was also used occasionally for the walls, as at Dursley church, Gloucestershire. It is extensively used in Normandy, and portions of it are found in some of the Norman churches in Kent.

TORUS, or TORE, [*Fr.* Thore, *Ital.* Toro, Bastone, *Ger.* Pfahl,] a large round moulding, used in the base of columns, &c.



TOUCH-STONE, the dark-coloured stone or marble anciently much used for tomb-stones: a musical sound may be produced by touching it sharply with a stick. In the western porch of the Redcliff church, Bristol, there is a series of small pillars of this stone, on which it is said that a tune may be played, the sound of each being a different note.

TOWER [*Lat.* Turris, *Fr.* Tour, *Ital.* Torre, *Ger.* Thurm,] a tall building for defence; or for the reception of bells; often crowned with a spire. The towers of many churches appear to have been used as parochial fortresses in case of any sudden emergency, as at Rugby, Warwickshire: in some cases they appear to have formed part of the regular fortifications of a city, as St. Michael's, Oxford; and in other instances there is a gateway under the tower, which thus serves the double purpose of a belfry to the adjoining church, and a gateway tower;

the name; Roman *bricks* being often called Roman *tiles*.

The name of wall-tiles was formerly used for bricks: see the article on *Roman Bricks*; see also Mr. "Essex's Remarks on the Antiquity of Brick and Stone Buildings in England," in the *Archæologia*, vol. iv. p. 85.

<sup>n</sup> <sup>d</sup> See the specimen from St. Cross, Plate 58.

<sup>e</sup> It forms in considerable quantities from some of the streams in Gloucestershire, and is there frequently called Puff-stone: it varies a good deal in texture.

<sup>f</sup> The Roman theatre at Lillebonne in Normandy is entirely faced with it.

<sup>g</sup> Chalk was very commonly used for the same purpose, as at St. Saviour's, Southwark.

as at Bristol, where the north gate of the city is under the tower of St. John's church: in other cases there is a footway only under the tower, as at All Saints' church, Cambridge. Most church towers are built upon arches which may be either open or walled up according to circumstances. The lower part of a tower often forms a convenient porch, as at Brading, Isle of Wight, &c.

Norman towers are commonly massive, seldom more than three squares in height, at least in the early period; and even later they seldom are more than a square above the roof of the church. They are usually placed in the centre of the church, or at the intersection, if the plan is cruciform.

Early English towers are usually more lofty than the Norman, and frequently crowned by a spire: there are, however, many good Early English towers without spires, some of which may at first sight be mistaken for Norman, but the mouldings and details satisfactorily indicate the real date: there is a good Early English tower of this description at Middleton Stoney, Oxfordshire; the church is within the park of the Earl of Jersey, but is readily accessible, and has several features worthy of examination. There are specimens also at Brize-Norton and Fritwell, Oxfordshire.

Decorated towers differ little from the preceding, excepting that they are generally more ornamented: they are generally flanked with large buttresses, crowned with pinnacles, which sometimes are formed into groups at the angles of the junction of the tower and spire; St. Mary's, Oxford, is a beautiful example of this arrangement.<sup>f</sup>

Perpendicular towers generally bear marks of the style in the windows and ornaments, and are much more commonly met with than either of the other styles. Nearly the whole of the churches of Somersetshire have fine Perpendicular towers;

<sup>f</sup> Decorated towers without spires are not very common, as it very frequently happens that the tower is the last part built, and though all the rest of the church is good and pure Decorated, the tower is Perpendicular; this is particularly the case in the Banbury district, where good Decorated churches abound. There are Decorated towers at War-

mington and Whickford, Warwickshire; Cropredy, Great Tew, Horley, Hanwell, Wroxton, and Northmoor, Oxfordshire; Aynho and Chacombe, Northamptonshire; and Cranford, Hampshire. The church of Standlake, Oxfordshire, has a Decorated tower which is octagonal from the base; it is small in proportion to its height.

those of Dorsetshire have generally similar towers, but of a much plainer description. Towers without spires are frequently used in this style, and are sometimes very lofty and elegant, such as Magdalen tower, Oxford, which was originally built for a detached belfry to the chapel.

The Round Towers of Ireland and Scotland have long been a fertile subject of discussion, but their history, origin, and purpose, seem nearly as far from being settled as ever. It may suffice here to state, that they unquestionably date from a very early period, being mentioned by Giraldus as of remote antiquity in his time: but the fashion may have continued to a much later period than is commonly supposed, as they appear to be of very different dates: some are of rude workmanship, and have the straight-sided arch to the openings, as that on Devenish Island, Lough Erne; others are of "hewn stone, very well cut and closely joined together," as at Ardmore<sup>5</sup>. They are always situated near a church, or the ruins of one, and usually within a few yards of the west end of it, but still detached.

The Round Towers of churches in Norfolk and Suffolk have also given rise to much discussion, and were long popularly

<sup>5</sup> See Mr. Collinson's description of this tower, with an engraving, and an essay on the subject, in the *Archæologia*, vol. i. p. 329.

The conjectures respecting the use of these towers are endless: it will suffice here to mention the most prominent, and those which appear to have the greatest probability, and something like facts to support them. Mr. Collinson states, that "These ecclesiastical Round Towers were built in the darkest times of superstition, about anno 900 or 1000. The ancient Irish MSS. relate that these towers were used for imprisoning penitents." It is remarkable that no information is given as to where these ancient Irish MSS. are preserved, that reference might be made to them. Mr. Brereton in his "Observations on Mr. Collinson's Paper," (Arch. vol. xi. p. 80.) conjectures that "they were used as watch-towers, to give notice of the approach of an enemy in those disturbed times, or to receive a person to call the people to worship with some wind instrument, which could be heard from a much greater distance than small uncouth bells possibly could." In confir-

mation of this he observes, "I must add here an anecdote I met with in a Welsh MS. of the Gweddir family in North Wales, since published by my worthy friend Mr. Barrington; in which it appears that so late as the year 1600 the common Welsh were so wild that Sir John Wynn, when he went to church, was forced always to leave a watchman on an eminence, where he could see both his house and the church; his duty was to give notice if he saw any attack made on the former, though it was always bolted, barred, and guarded during church time. This anecdote naturally hints another manifest use of these towers, as the castles in Ireland (for such every gentleman's house was) almost always stood near a church; and consequently in a country in that age (1015) much more wild than Wales, a watchman at the top of one of these towers, remaining all church time, must be of the greatest advantage, to give alarms to the family in their churches."

Mr. Harmer, in his "Observations on the Round Towers in Ireland," (Arch. vol. ix. pp. 268, 275.) endeavours to com-

attributed to the Danes, but the careful observation of them by so accurate an observer as Mr. Gage<sup>h</sup>, and the engravings he has published of them, have completely set that question at rest. He observes, that "Instead of finding this rude and doubtful character, I saw pure Norman architecture, or the Circular style, highly finished in some, and plainer in others, until it became more or less mixed with the English or Pointed; and with surprise I found the early pointed style prevalent in a great many. There was but one tower which I conceived might rank higher in antiquity than the twelfth century, and that one not being earlier than the Norman time. None could properly be said to be doubtful in the date of their construction; though some were so mutilated and altered that the original character was lost.

"These towers, in every district, are built of rough flint, those of Sussex being meaner structures than the rest. The flint is generally laid in regular courses, the best specimens of which are Hadisoe, Little Saxham, and Heringfleet. Norton in Norfolk is an instance, among others, where the flint is not in courses; Fritton and Lound in Suffolk, and the churches in Norwich, are examples where cut flint has been used in recasing the towers. None are of free-stone; but with one exception<sup>i</sup>, free-stone is used more or less, in the dressings of all the towers I have seen<sup>k</sup>.

bine both views, giving an account of a similar tower in Palestine, in which the anchorites acted also as watchmen to a monastery adjacent.

It may be added, that only two of these towers are said to be in use at the present day, and both as belfries, one at Dramiskin (Arch. vol. ii. p. 81), the other at Ardmore (p. 83). Mr. Gough conjectures that "they were erected in the earliest ages of Christianity, before the introduction of bells (which were first invented or made use of in the sixth or

seventh century), from whence to call people to church by the sound of trumpets or horns, such having been found near several in Ireland" (Arch. vol. ii. p. 83.)

<sup>h</sup> See Archæol. vol. xxiii. pp. 10—17.

<sup>i</sup> Taseburgh, Norfolk: this is of earlier character than any of the others, and has nearly all the characteristics of the buildings supposed to be Saxon.

<sup>k</sup> In the internal construction of a few I observed alternate courses of flint, and brick or tile, as at Fritton and Ashby



Little Saxham Church, Suffolk.

“ These towers are attached to the west end of the churches, and always constituted a part of them. Whether they owe their form rather to the fitness of the flinty material of the country for the circular shape, so productive of strength, than to caprice and fashion, it is difficult to decide; particularly when we reflect that the building of them is chiefly confined to one century; and that they abound in some, and are rare or not to be found at all in other districts where flint is the natural product: that they are imitations of the military round tower I think highly probable; the disuse of that form may have arisen from its being found not well adapted for bells.”<sup>1</sup>

TOWN HALL, GUILD HALL, [Fr. Hotel de Ville, Ital. Palazzo pubblico, Ger. *Stadthaus*,] a building in which the public business of a city is transacted: those of the Low Countries are particularly splendid; as Brussels, Ghent, Ypres, &c. &c.

TRABES, *Lat.* See *Architrave*.

TRABITION, the beam-like construction of a classical portico, or wall: the panelled intervals between the beams are the lacunaria.

TRACERY [Fr. *Nerfa, Découpages à jour*], the framework formed by the mullions in the heads of windows, screens, &c.: it may be either flowing, where the lines branch out in curves, &c. or perpendicular, where the mullions are continued through in straight lines. In nothing is the progressive change in the character of pointed architecture more strongly marked than in the tracery; commencing with the simplest forms, and passing through numerous gradations of flowing and rectilinear forms to the utmost intricacy.

TRANSEPT [Ger. *Rucujsbiff*], the division of a church or cathedral running north and south, forming the arms of a cross: in some cathedrals there are two transepts, as at Canterbury, Salisbury, Lincoln, Rochester, &c.

in Suffolk, and Thorpe Abbots in Norfolk; brick is also used with the flint at Rushmere in Suffolk: these bricks measure on an average ten inches by one and three quarters, and it is remarkable that they occur in towers of the Pointed style only. The towers externally batter more or less: Hadisoe batters all the way up; many do so as far as the upper stage only, and are from that point perpendicular.

The towers of Sussex, and of Welford in Berkshire, and Great Leighs in Essex, have spires, the rest are plain or embattled; it must however be observed, that most, if not all, have had their summits altered or rebuilt, perhaps chiefly in consequence of damage from the bells.

<sup>1</sup> For further information, see Mr. Gage's letter, from which the above extracts are taken.

TRANSITION [*Ger. Uebergang*], the period of change from one style to another. Mr. Bloxam, and other writers, treating of the architecture of England only, have described a Transition style between the Norman and Early English, which they have called the Semi-Norman; but Professor Whewell and Mr. Willis consider the Early English itself as one of the Transition styles between the Romanesque and Complete Gothic, or Decorated, and they distinguish the corresponding styles of other countries as Early French, Early German, &c. It must, however, be confessed, that the Early English is a perfect Gothic style. Strictly speaking, every period of architecture was a period of transition, at no period did it quite stand still for any length of time, though the progress of change at some periods is more obvious than at others. There are so many buildings which do not belong to any of the received styles, but are built at a period of transition from one to another, particularly about the end of the twelfth century, during the change from the round to the pointed style, that it seems very desirous to have some specific name for them, and no better has been hitherto proposed than Mr. Bloxam's term, Semi-Norman: perhaps the buildings or portions of buildings of this class are as numerous as those of any other style<sup>1</sup>, particularly in some districts. The term *transition* might then be confined to those buildings of the latter part of the thirteenth century, containing a mixture of the Early English and Decorated styles, which are numerous and important. Instances of transition between the Decorated and Perpendicular are comparatively rare, but the latter may be conveniently divided into early and late.

TRANSOM, a horizontal bar of stone or timber across a window, or other aperture, dividing it into stories. It is sometimes found under an arch, forming the head of a doorway. Transoms appear to have been first introduced in domestic work, probably on account of the casement being made to open, for

<sup>1</sup> Speaking generally, the Perpendicular style should be excepted, but the very great number of churches in England which contain a mixture of the round and pointed styles, and the comparative rarity of such examples on the continent, (exclusive of Normandy, which was at that period a part of the English

dominions,) affords a strong argument in favour of the English origin of Gothic architecture; it also proves that its progress was gradual, and that it was not introduced at once in a perfect state from any foreign model, as some writers on the subject have asserted.

they are to be found even in Early English domestic work, as at Woodcroft and Longthorpe, Northamptonshire, and at Battle Abbey, Sussex, but here, and probably in other instances, they have been used for convenience in making the casements to open and shut, as their construction proves, and they are manifestly introduced for this express purpose. In domestic work, during the Decorated period, they are very common. They do not appear to have been used in the windows in the body of the church until the Perpendicular style was thoroughly established<sup>m</sup>; but in Decorated towers and spires they are not uncommon, as at Exton, Rutland, St. Mary's, Stamford, St. Mary's, Oxford, Witney and Bampton, Oxfordshire, and many others; for as there was in these windows no glass, and consequently no iron work, the mullions required the additional strength afforded by a transom<sup>n</sup>.

TRANSTRA [*Fr.* Entrail, *Ital.* Asticcuole, *Ger.* Querbalte, Riegel, Spanriegel in den Dachstühlen,], the principal horizontal timbers in the roof of a building; the cross-beams.

TRANSVERSE VAULTS, the shorter vaulted spaces of a stone roof, running from above the side windows into the longitudinal vault.

TRaverse [*Lat.* Transversarius, *Fr.* Travers, *Ger.* Querholz], the transverse piece in a timber roof: also a gallery, loft, or vaulting, crossing some part of a church: sometimes applied to the transept.

TRAVE, *Ital.*, a cross-beam. See *Beam*.

TREASURY, [*Lat.* Opisthodomus, *Fr.* Trésorerie, Trésor, *Ital.* Tresorería, *Ger.* Schatzkammer.] In all monastic establishments there was a distinct building, or sometimes a tower or other

<sup>m</sup> Except in very rare instances, as in Bristol cathedral, and Allerton church, Salop.

<sup>n</sup> In French work transoms are very rare of any date: they may however be met with in Flamboyant work at St. Jacques, Dieppe, and Abbeville cathedral, and in some Early French windows in the north transept of Coutances cathedral. They may also be found inserted across unglazed windows in France, for

purposes of strength, in early work, where indeed they could hardly be dispensed with, as the proportions were frequently so long that something of the kind was necessary, as in the turrets at the west end of St. Pierre, Cen, and in the tower of the Abbey church at Mortmain. After feathering was introduced transoms usually had an arched and feathered head under them, like the head to the light at the springing of the tracery.



Bampton, Oxon.

part of the buildings, called the Treasury, and used for the purpose which its name imports, to preserve the money and other valuable property of the establishment. The ancient treasury of Merton college, Oxford, still remains nearly in its original state, apparently the most ancient part of the buildings now remaining, and coeval with the original foundation of the college, c. A. D. 1270.

"In the west alley of the cloisters was a strong house called the *treasury*, where all the treasure of the monastical house was deposited, having a strong door and two locks upon it."

Antient Rites of Durham.

TREFOIL [*Fr.* Tréfles, *Ital.* Trifoglio, *Ger.* *Blatt*], an ornament in Gothic architecture, representing three leaves of a flower.

TRELLICE, OR TRELLIS, [*Lat.* Cancellus, *Fr.* Treillis, *Ital.* Gelosia, *Ger.* Gitter, *Gitterwerk*,] a screen of open-work, either of wood or metal.

"A *trellise-door* from pillar to pillar . . . . above the door it was likewise *trellised* . . . . and on the height of the said *trellise* iron spikes were stricken."

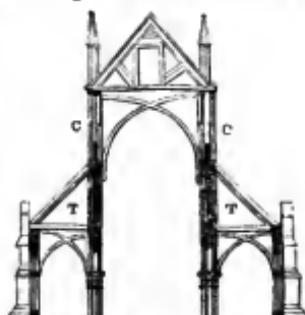
Antient Rites of Durham.

TRIBUNE, *Fr.* See *Ambo* and *Pulpit*.

TRICLINIUM, the room in which the Romans dined or supped; also the couches on which they reclined during the meal: the Triclinium consisted either of three straight couches ranged into three sides of a square, or of one couch of that shape.



TRIFORIUM, a range of small arches or panels between the top of the pier arches and the bottom of the clerestory windows, usually opening into a passage between the groined roof of the side aisles and the sloping outer roof: this gallery or passage has sometimes windows in the outer wall at the back of it, which have a very light and elegant effect, as at Ely and at Cologne: these passages were commonly used in this country merely for suspending tapestry and other ornaments on



CC. Clerestory.  
TT. Triforium.

festivals<sup>o</sup>. Mr. Hope considers the triforium to be derived from the Byzantine churches, where this gallery was set apart for the women; and, on the other hand, Mr. Whewell mentions that in Germany they are still in some places set apart for the young men, and called the *Männhaus*, or *Männerchor*<sup>p</sup>.

TRIGLYPH [*Lat.* *Triglyphus*, *Fr.* *Triglyphe*, *Ital.* *Triglifo*, *Ger.* *Drayßblatt*,], an ornament used in the Doric frieze. See *Glyph*.

TROCHILUS, a hollow moulding. See *Scotia*.

TRONC, *Fr.*, TRUNCO, *Ital.* See *Shaft*.

Tropfen, *Ger.* See *Gutta*.

TRUSS [*Lat.* *Ancones*, *Fr.* *Console*, *Ital.* *Mensola*, *Ger.* *Consol*, *Seitenrollen*, *Kragstein*,], a modillion enlarged, and placed upright against a wall, often used to support the cornice of doors and windows, corresponding with the corbels of Gothic architecture.

TRUSS [*Fr.* *Ferme*], in carpentry, a frame of timber so constructed as to combine lightness with strength, and employed in roofs and over openings, to sustain weights. Iron is sometimes used for this purpose, also a combination of timber and iron. See *Roof*.

TURRET [*Lat.* *Turris*, *Fr.* *Clocheton*, *Tourelle*, *Ital.* *Torre-cella*, *Ger.* *Thürmchen*,], a small tower of great height in proportion to its diameter; frequently at the angles of a large tower.

<sup>o</sup> Gervase, in his description of "the glorious choir of Conrad," at Canterbury, says, "Arches were thrown from pillar to pillar, and on these arches was reared a solid wall, in which were several small and obscure windows: on this wall was erected an *ambulatory*, called 'the Triforium,' and an upper range of windows; the roof extended over this inner wall, and was finely painted, to represent heaven or the firmament." The triforium is usually the same width as the aisle beneath, and is in fact a covered way or passage from one part of the building to another, and might very well be used as an "ambulatory."

<sup>p</sup> The Triforium probably had its origin in a kind of necessity; for when a side aisle was added to a church of less height than the centre, the obvious way

of roofing it was as a *lean-to*, whereby the space of wall immediately over the arches was rendered unavailable for the upper or clerestory windows, (which were consequently raised higher,) because it was occupied by the roof of the aisle: when once this piece of blank wall was created, it of course became desirable to ornament it, and the most obvious way of doing so was by a series of arched panels. It was also not difficult to see, even in this first stage, that there was space under the aisle roof to serve as a gallery if arches were opened through the wall; though afterwards the roof came to be occasionally raised even higher, and a complete second story, with stone vaulting and windows, to be added over the aisles; as in many of the French cathedrals, and at Ely, Winchester, &c.

TUDOR FLOWER, a sort of parapet much used in the reigns of Henry the Seventh and Eighth; one of the marks of the Tudor era.



TUDOR ROSE, a favourite ornament of the same period, generally with the crown over it, as at King's College chapel, Cambridge; several other ornaments mark this era, as the portcullis, &c.



TUDOR STYLE: this name is frequently applied to the latest style of Gothic architecture, which is also called Florid Gothic: it is included by Mr. Rickman in his Perpendicular English style, of which it forms the later division: its peculiarities are a flat arch, shallow mouldings, an exuberance of panelling on the walls, rectilinear tracery in the windows, and fan-tracery in the roofs: this style is peculiar to England. In the latest period of Gothic architecture each country appears to have a style of its own, called by Mr. Willis, the After-Gothic styles, as the Flamboyant in France; he observes that in Italy this intermediate stage is wanting, the revival of the ancient orders having there followed immediately upon the Decorated or Perfect Gothic.

TUF, TUFA. See *Teph-stone*.

TURNPIKE STAIR. See *Vise*.

TUSCAN ORDER, one of the five orders of architecture according to Vitruvius and Palladio, but differing so little from the Doric that it is now considered only a variety of it.

TYE-BEAM, or TIE-BEAM. See *Beam*.

TYLLE-THAKKES. See *Thack-tiles*.

TYMPANUM [*Fr.* *Tympan*, *Ital.* *Tamburo*, *Ger.* *Giebelfeld*], the flat surface or space within a pediment in Classic architecture; or between the top of a door and the arch over it, in Norman and Gothic, called by Mr. Willis the *Doorway-plane*; often filled with sculpture in alto or basso reliefo, as at Essendine<sup>4</sup>.

TYMBRE, a fumerell, or lantern, on the roof of a hall. In heraldry, a crest: the family crest was frequently placed on the top of such a turret.

UMBRACULUM, *Lat.* See *Canopy*.

UNCINETTI, *Ital.* See *Crochets*.

UNDA, *Lat.* See *Ogee*.

Unterbafsen, *Ger.* See *Architrave*.

Unterlage, *Ger.* See *Bracket*.

Untersat, *Ger.* See *Pedestal*.

VANE, *Span.*, or *Phane*, a plate of metal turning on a spindle, and set upon a tower, spire, or pinnacle, to indicate the quarter from which the wind blows. They were sometimes shaped like banners, gilt and blazoned with armorial bearings.

"The towris high full pleasant shall ye finde,  
With phanis fresh turning with every windē."

Chaucer's Assembly of Ladies.<sup>r</sup>

In the 25th volume of the *Archæologia* is a plate representing the dedication of an Anglo-Saxon church, which has a vane in the usual form of a bird or weathercock.



Stanton Harcourt, Oxon.

VANT-STONE. See *Font*.

VASE, the body of a Corinthian capital, with the foliage stripped off; of the form of an inverted bell: sometimes called the Bell.

VAULT, VAULTING, VAULTED ROOF, *Vaulta*, *Voûte*, *Lat.* Testudo, Concameratio, *Fr.* Voûte, *Ital.* Volta, *Ger.* Gewölbe, *Wölbung*, (Volta, William of Worcester,) an arched roof, the stones or materials of which are so placed as to support each other. Vaults are of various kinds, as Roman, cylindrical, longitudinal, transverse, elliptical, &c.

"Neither the Egyptians<sup>s</sup> nor the Greeks made use of the arch or ceiling composed of stones, which by acting against each other, are supported by the same force by which they would otherwise fall. Their ceilings were formed of stones of an

<sup>r</sup> See also Warton's History of Poetry, Ware (Arch. vol. xvii.); but Mr. Wilkinson, in the course of his recent researches in Egypt, has arrived at a different conclusion, (see Arch., p. 15.)

<sup>s</sup> This is the received opinion, and is here given as such, in the words of Mr.

Ware (Arch. vol. xvii.); but Mr. Wilkinson, in the course of his recent researches in Egypt, has arrived at a different conclusion, (see Arch., p. 15.)

extraordinary size, either bearing the whole length from one wall to another, as lintels, or tailed down in the manner of a stone staircase. Some authorities declare that vaults are very ancient, but it is to be observed that the word *vault* does not always imply the present mode of construction by voussoirs; and though Pausanias speaks of the Acrarium of Minyas, as composed of stones, the highest of which secured all the others, it does not follow that they were of a wedge-like form; for a vault may be composed of stones projecting one over another, more than half their size, so that the upper stone shall be necessary to the stability of the whole. The method of vaulting by voussoirs might be known to the Romans, and to the Greeks, before the time of the first Punic war; but it is more derogatory to the latter people in a contemplation of their buildings to suppose them acquainted with vaults so constructed, than to suppose them ignorant of them. In the substitution of arches for lintels, the Romans in the latter ages were able to cover spacious openings with materials which, Sir Christopher Wren observes, a labourer might carry on his back.

“ By the general adoption of the arch in architecture, the Romans excelled the Greeks in the science of building as much as the Byzantine Greeks and the Gothic architects excelled them. From that time architecture began to assume a new character; and it is not difficult to trace in the arches of the exterior of the temple of Faunus, on the Celian mount, or in the arcades of the Coliseum, the features which afterwards became more prominent in what has been called Norman architecture, nor in that the features which designate Gothic architecture.

“ From the time of Pericles, through the ages of Augustus, Justinian, and the Normans, every succeeding five centuries to the fifteenth, is remarkable for the alterations in architecture; and the alterations appear to have arisen from the modes of covering the spaces enclosed for public worship. It is also remarkable, that the prevention of fire has been the mother of the inventions which have characterised those times. Thick stone walls will remain to mark the site of a building, but vaults alone can preserve the building itself. It is the roof which makes the house.”

"Vaulted Roofs consist of two parts, the shell of the vault, and the ribs or arches which support it. The earliest vaulted roof known in England is a barrel vault in the keep of the Tower of London: there is another of the same character in Dover Castle<sup>t</sup>: these are a rude imitation of Roman work; in Norman work generally the space to be vaulted is divided into square bays of no great extent, supported on round-headed arches; the diagonal lines proceeding from the four corners, and crossing in the centre, produce angles or groins, the execution of which in cut stone is said to be the master-work of masonry: this difficult operation was at first avoided by constructing the vaulting of rubble-work, consisting of stones in fragments, mixed with mortar, with a lining of stucco on the under surface, which frequently retains the marks of the boards used in constructing it, as was the case in the chapel in the Tower of London. At a somewhat later period the vault was constructed of rag-work, or stones which, though still rough, have a more regular form, oblong and narrow, and are laid in courses (as in the crypt of St. Peter's, Oxford<sup>u</sup>). In both these classes the shell of the vault is supported by regular arches of cut stone, of nearly the breadth of the column or pier, and square edged, passing from pillar to pillar in a rectangular direction to each other, and resting upon little more than the projecting mouldings of the capitals: the springing of the groins at the angles is also of cut stone, (at least in some instances<sup>x</sup>.)

<sup>t</sup> And in Sherborne Castle, Dorsetshire, (Plate 91.)

<sup>u</sup> Plate 33.

<sup>x</sup> "Previously to vaulting the naves of the cathedrals, round-headed arches were general, and there were few examples either of rib or panel vaulting, pointed arches, pinnacles, or buttresses. While vaults were confined to low buildings, as crypts and the aisles of cathedrals, it is obvious that the thick walls of the Saxons and Normans would be able to resist their thrust.

"On comparing rib pointed vaulting with Roman vaulting, it will be invariably found that the rib itself is thinner than the uniform thickness of the Roman vault under similar circumstances; and

that the panel, which is the principal part of the vault in superficial quantity, sometimes does not exceed one ninth part of the rib in thickness. The Gothic architects, it has been expressively said, have given to stone an apparent flexibility equal to the most ductile metals, and have made it forget its nature, weaning it from its fondness to descend to the centre.

"The more acutely pointed the arch, the less thickness of material will be required, and the less lateral thrust will be on the abutment. These geometrical and mechanical facts must necessarily have led to the adoption of the semi-elliptical vault, the short axis horizontal, or to the pointed arch."

" When larger spaces were required to be vaulted, it became necessary to strengthen the groins, which are always the weakest part of vaulting: for this purpose diagonal ribs of cut stone were added; these were formed into mouldings, and sometimes enriched with carving. In the first application of diagonal ribs, the transverse arched ribs continued of the original plain form, but were afterwards moulded to correspond better with the diagonal ribs<sup>r</sup>. This is considered as the second class of vaulting, and is found chiefly in the side aisles of cathedrals in the earlier part of the twelfth century: the bays of vaulting were generally square, but longer in the direction of the aisles; the long side having at first an arch which was a semicircle, and the shorter side, which crossed the aisle, being also round at the top, but stilted and sometimes of the horse-shoe form. With all these expedients they could not, however, make the several parts conform to each other, and the soffit of the vaulting is seen to be connected to the ribs in many distorted shapes. Almost every specimen in this stage of their works evinces a struggle to accomplish the twofold object of applying semi-circular diagonal ribs for greater strength, and of combining three arches of equal height, but of different substances, in one bay of vaulting, in a manner that might produce a regularity in the workmanship. Not being able to accomplish this with round-topped arches, recourse was naturally had to the pointed arch: this was first used in the transverse ribs, and seems to have been eagerly adopted, as may well be supposed, on account of its being a convenient mode of executing what must have been previously a very uncertain proceeding. The earliest authentic instance on record in this country is believed to be at Canterbury, in the work of William of Sens, in 1178.

" The third class of vaulting was in use about the close of the twelfth century: in this the diagonal rib over the largest space was made the semi-circle; and two portions of the same curve were applied to each of the side arches, where they produced the pointed top; forming a work that was at once easy to execute, of great strength, and of a pleasing appearance. The

<sup>r</sup> In some instances the diagonal ribs were of the same square form and equally massive with the transverse arches, as in the crypt of Gloucester (Plate 92); these may be considered as the earliest specimens of the diagonal rib.

frequent destruction of ecclesiastical structures by fire, together with the immense riches they contained, must in that age have occasioned a strong desire of rendering them as secure as possible from such an accident; and a practicable mode of vaulting over large spaces could not fail of being greatly encouraged. Vaultings on the new system of construction, instead of being confined, as in the former practice, to aisles and other parts of small extent, were now erected over every part of the building, to the greatest width between the walls<sup>s</sup>.

"After some practice in the third class of groined arches, the ribs seem to have been put up before the shell of the vaulting. It was probably soon discovered that the transverse ribs were very unsteady, until assisted by the upper vaulting. A stone band was added beneath the intended ridge of the vaulting, for connecting the several ribs together, and, successively, intermediate ribs were introduced between those in the diagonal and transverse positions. By these additions to the third class, forming the fourth class of groined arches, as executed towards the end of the thirteenth century, this system of vaulting may be said to have attained its utmost perfection<sup>t</sup>. The numerous stone ribs, strongly bound together by the application of the ridge-band, afforded by their proximity a skeleton wall<sup>u</sup> adapted for laying on the shell of the vaulting above it, with scarcely any centering more than was required for putting up the ribs."<sup>x</sup>

"If the antiquary will not ascribe the ornaments characteristic of the Gothic architecture of the time of Henry the Third, and succeeding ages, to the vaulting the naves of the cathedrals, nor the pointed arch to the necessity for its production, but only to fortuitous circumstances, it must be acknow-

<sup>s</sup> As at Salisbury, (Plate 93.)

<sup>t</sup> As at Westminster Abbey, (Pl 94.)

<sup>u</sup> It is not uncommon to find in ruins this skeleton remaining perfect, or nearly so, when the shell of the vault is almost gone; as in the beautiful ruins of the Abbey of Lehon, near Dinan, in Bretagne.

<sup>x</sup> From Saunders's *Observations, Archaeologia*, vol. xvii.

"It was the practice of the free-masons (or other architects), to whom we are

indebted for the vaults which secure our cathedrals, to reduce all the pressures in a building, whether vertical or lateral, to certain principal supports; their vaults were composed, 'ex lapide et topo,' of ribs and panels; the one of good freestone, the other of light sand-stone or chalk: their supports were piers and columns (and buttresses), and a wall with them was held to be merely an enclosure." Ware's *Observations on Vaults, Archaeol.* vol. xvii.

ledged that the contemporaneous production is remarkable, especially as those ornaments and that form are useful only in vaulted buildings.

In an early investigation of vaulting, it had been observed that the continued key-stone or ridge of the vaults in some of the cathedrals rose and fell in a kind of undulation. What then was attributed to error and defective workmanship, has since been the cause of solid content and admiration. By substituting ribs of the same curvature for the varying elliptic ribs in a groined rib vault, the mason is again reduced to the proper level of an handicraft, and the simplicity of construction may also vie with that of the original cylindrical vault.

The manner in which the pendants, which hang from the centre of some of the later Gothic vaults, are supported, has excited much astonishment. This will be best understood by a reference to the figure. It will be observed that such vaults "are formed of inverted conoids, and have the property of domes:" and "the lanterns at the vertices of St. Peter's and St. Paul's might as well, in respect of the mechanical action, have been pendent as insistent<sup>z</sup>."



"*Joannes de Grandisona voltid* the body of the Cathedral Chirch of Excester," (A. D. 1344.)      Leland's *Itinerary*, vol. iii. p. 52.

**VAULTING SHAFT<sup>a</sup>, or VAULTING PILLAR**, a pillar sometimes rising from the floor to the springing of the vault of the roof; more frequently a short column attached to the wall, rising from a corbel, and from the top of which the ribs of the vault spring. (Willis.)

**VAWTID**, vaulted or arched with stone.

**VENETIAN WINDOW**, one that is divided into three or more compartments in width, by pilasters or columns.

<sup>a</sup> Ware on Vaults, *Archaeol.* vol. xvii. A. D. 1812. This paper contains much valuable information on the construction of the different kinds of vaults.

For further information on the subject of vaulted roofs, see Whewell's *German*

Churches, and Willis's *Gothic Architecture of Italy*: also Plate 90, which is copied by permission from the works of Professors Whewell and Willis. See also Froude's *Remains*, vol. ii. p. 336—361.

\* Plate 84.

VESICA PISCIS, a mystical figure of a pointed-oval, or egg-shaped form, originating in the figure of a fish, one of the most ancient of the Christian symbols, emblematically significant of the word ἵχθυς, which contained the initial letters of the name and titles of our Saviour. The symbolic representation of a fish we find sculptured on some of the sarcophagi of the early Christians discovered in the catacombs at Rome; but the actual figure of the fish afterwards gave place to an oval-shaped compartment, pointed at both extremities, bearing the same mystical signification as the fish itself, and formed by two circles intersecting each other in the centre. This was the most common symbol used in the middle ages: we meet with it every where in religious sculptures, in painted glass, on encaustic tiles, and on seals: in the latter, that is, in those of many of the ecclesiastical courts, and in that of the university of Oxford, the form is yet retained<sup>b</sup>.

VESTIBULE [*Lat.* *Vestibulum*, *Fr.* *Vestibule*, *Ital.* *Vestibolo*, *Ger.* *Worplatz vor der Haupthüt*], the entrance to large houses; the part under the portico.

VESTRY, *Vestestr*, [*Lat.* *Vestiaria*,] a room attached to a church, or a part partitioned off, where the vestments of the clergy are kept: it has succeeded to the ancient sacristy; and a cupboard or chest in it has taken the place of the ancient ambry and locker, near the altar, for keeping the communion plate, &c. The term *vestry* is, however, an ancient one, as appears from the Antient Rites of Durham and the Contract for Catterick Church.

VETHYM, *Vathym*, *Fethym*, a fathom, or measure of six foot.

<sup>b</sup> Even with respect to the origin of the pointed arch, that *ex parte quæsita* of antiquaries, with what degree of probability may it not be attributed to this mystical form? It is indeed in this symbolical figure that we see the outline of the pointed arch plainly developed at least a century and a half before the appearance of it in architectonic form.

And in that age full of mystical significations, the twelfth century, when every part of a church was symbolized, it appears nothing strange if this typical form should have had its weight towards originating and determining the adoption of the pointed arch. (*British Critic*, April 1839.)



Ely Cathedral.

VETUM, or VETARIUM, an awning stretched over the theatres and amphitheatres of the ancients, to protect the spectators from the sun.

VIGNETTE, *Vinette*, ornamental carving in imitation of vine leaves.

“*Vinettes* running in casements.”

Lydgate’s Boke of Troy.



WISE, *Vice*, *Noel*, a winding staircase; a newel staircase, that is, a staircase winding round a newel, as the centre is called.

“And in the said stepyll shall be a *Vice* tourning, serving till the said body, isles, and qwere.” Contract for Fotheringhay.

VITRES, *Fr.*, VITREATE, *panellæ vitreatæ*, *Lat.*, stained glass.

VITRUVIAN SCROLL, a particular ornament used in Classic architecture.



VOLTA, *Ital.* See *Vault*.

VOLUTE [*Lat.* Voluta, *Fr.* Volute, *Ital.* Voluta, *Ger.* Schnecke, Schneckenföld], the scroll, or spiral horn, used in Ionic capitals<sup>c</sup>. In the Corinthian order there are also Voluts, but they are smaller, more numerous, and always diagonally placed. In the Composite they are also diagonally placed, but larger than in the Corinthian.

VOMITORIA, the gates into the cavea of an ancient amphitheatre.

VOUSSOIR, VOUSURE, *Fr.*, a block of stone cut to a particular curve, forming part of an arch.

VOUTE, *Fr.* See *Vault*.

WAINGSCOT [*Fr.* Boiserie], the modern covering of walls, often richly ornamented with panelling, &c.<sup>d</sup>

WALL-PLATE, a plank of timber lying along the top of a wall for the timbers of the roof to rest upon: formerly the feet of the rafters pitched upon the wall-plate, but in modern buildings they rest upon the pole-plate, and the wall-plate only receives the ends of the tie-beams of the principals. See *Roof*.

<sup>c</sup> Plate 20.

<sup>d</sup> Wainscotting seems to have been much used in the fifteenth and sixteenth centuries (see Plate 69): previous to that period, hangings of tapestry were the usual covering of the walls in richly furnished apartments.

“Scola theologie nova cum libraria desuper continet . . . . in altitudine a pendo usque ad superiorem *walplate*, de pestone 80 pedes.”

William of Worcester.

“And every *wall-plate* of viii ynches in thiknesse.”

Indenture at Salisbury, 1445.

**WALLS**, [Fr. Murailles.] See *Masonry*.

**WATCH-LOFT**, at St. Alban's, a place for watching treasure.

**WATER-DRAIN**: this name is given by Mr. Rickman, in the last edition of his work, to the niche containing it, as well as to the drain itself; the whole together is usually called a *Piscina*.

**WATER-TABLE**, the ledge left on stone or brick walls, about eighteen inches from the ground; technically called the set-off of the plinth: the term water-table is also applied to the base-mouldings, a little above the plinth.

**WEATHERED**, a term applied to a small inclination given to horizontal surfaces, to prevent water lodging on them: the tops of Classic cornices are commonly weathered, so also are modern window-sills; in fact, the upper surface of most flat stone-work is very slightly sloped to throw off the water, that is, weathered.

**WEATHER MOULDINGS**, dripstones, or canopies, over doors and windows, intended to throw the water off.

**WEEPERS**, the statues at the base of a funeral monument. The tomb of Richard Beauchamp, Earl of Warwick, was to have “xiv images embossed of lords and ladyes, in divers vescutes, called *weepers*, to stand in housings<sup>e</sup>.”

**WICKET** [Lat. *Fores*, valvatae, Ger. *Thur mit einem Flügel*], a small door within a larger one; a place to communicate through without opening the door.

**WIND-BEAM**, a large timber arch in the frame-work of a roof, serving as a stay against the wind: called also the Collar-beam. See *Roof*.

<sup>e</sup> See the Contract in Blore's Monumental Remains, Dugdale's Warwickshire, &c. The Burghersh tombs at Lincoln have Edward the Third and his sons, as weepers, each with his shield of arms over his image. (See Gough's Sep. Mon. and Weever's Funeral Mon.)



Burford Church, Oxon.

WINDOW, [*Lat.* *Lumen*, *Fenestra*, *Fr.* *Fenêtre*, *Ital.* *Finestra*, *Ger.* *Fenster*, *Beleuchtung*.] In the rude style supposed to have belonged to the Saxon period, or prior to the year 1000, the windows were generally small and round-headed, of plain rude workmanship, as at Brixworth (1<sup>c</sup>), usually set in the middle of the wall, and splayed on the outside as much as within, sometimes divided into two lights by a sort of rude balustre, standing in the middle of the wall, and supporting a long stone reaching through the whole thickness, serving as an abacus, or impost, from which the two arches spring, as at Wickham, Berks, and St. Benet's church, Cambridge (4); sometimes they have a sharp triangular head with straight sides, of very rude construction, as at Barton upon Humber (2).

Norman windows in the early period are quite plain, and differ little from those before mentioned, excepting that the window is usually set near the outer face of the wall, and the sides are splayed within only<sup>d</sup>: the angles of the openings are frequently ornamented with shafts, and the arch with zig-zag and other mouldings; these occur both on the exterior and the interior, as at St. Peter's, Oxford (5). They are sometimes nearly as richly ornamented as the doorways, with a succession of mouldings, in which the zig-zag generally still predominates. Double windows divided by a slip of wall, much splayed in the interior, and ornamented on the edge by a shaft or shafts, are common in this style, as at Castle Hedingham (6); sometimes they are merely divided by a shaft, as at St. Alban's, and occasionally by a balustre, as at Tewkesbury, but this balustre is quite of a distinct character from the earlier specimens. There

<sup>c</sup> Plate 94.

<sup>d</sup> This spreading out through the entire thickness of the wall, from a small external aperture, was probably found to afford more light than when the window was placed in the middle of the thickness of the wall, as in the more ancient examples.



Wickham, Berks.

are traces of circular windows of this style, as at the west end of Iffley church, but few remain perfect in England: there is a fine one at Barfreston church, Kent (49<sup>e</sup>). Towards the close of this style we have frequent examples of windows having all the characteristics and ornaments peculiar to it, but with a *pointed* arch (9<sup>f</sup>): these obviously belong to the period of transition, when the pointed style was not yet fully developed, called by Mr. Bloxam, and some other writers, the Semi-Norman style. In St. Cross church, near Winchester, and many other buildings, some of the windows have all the characters of the Norman style, including the round-arched head (8): others resemble them exactly in all other particulars, but have their heads *pointed* (9), shewing that they were built strictly during the period of transition, the round-headed windows being generally<sup>g</sup> the earliest, and this change of style having been introduced during the progress of the building, which in these large works often lasted for fifty or sixty years, either from want of funds, or some other accidental causes. In clerestories the window frequently has a small arch on each side of it in the interior, as at Christ Church, Oxford (7), the exterior being plain, or merely ornamented with shafts (8): some of these windows are pointed on the exterior (9); and the same occurs at Canterbury. In some cases, in place of the side arches we have a window added on each side, but considerably lower than the centre one, as at Romsey, Hants. (10): these windows are long and narrow, approaching very nearly to a three-light lancet window. On the exterior we frequently have arcades of intersecting arches, some of which are pierced for windows. At St. Cross the arcade is in the interior of the triforium, and all the smaller arches are pierced<sup>h</sup>. The Norman windows have very frequently been removed, and replaced by a later style.

Early English windows are of the exact form of a lancet, and occur in small churches most frequently single, as at Jesus college, Cambridge (12), but in larger ones united in two, as at Lincoln (13), three, or five, sometimes all appearing as one

<sup>e</sup> Plate 104; this is however very late, quite of Transition character.

<sup>f</sup> Plate 95.

<sup>g</sup> It does not always follow that the round-headed are the oldest, for in the

Temple church, London, Roche Abbey, &c., there are round-arched heads over pointed windows.

<sup>h</sup> See Plate 88.

large window, as at Beverley Minster<sup>1</sup> (16): sometimes there are openings above the lancet lights, but still under the dripstones, as at Wimborne Minster (13). These large windows are generally ornamented with long, slender, detached shafts, usually formed of Sussex marble, or from the isle of Purbeck, and divided in their length by projecting bands, which have a very light and elegant effect, as in the Chapter House of Christ Church, Oxford, at Salisbury, and in St. Giles's church, Oxford (15). Cotemporary with these, or very nearly so, we have also a window of two lancet-shaped lights united under one arch, with or without a quatrefoil, circle, or lozenge, in the division over the shaft, as in the tower of St. Giles's, Oxford (44): in these early specimens neither the lights nor the opening above are foliated, but in the later examples foliation is generally introduced, as at Ely (17), and Amesbury. Also a window of three lancet-shaped lights, the centre the highest, united under one arch, as Warmington (14): the divisions are sometimes left open, as at St. Alban's Abbey (25). In the later period of this style we have also windows of three lights foliated, with three foliated circles in the head, as St. Giles's (18).

In the Early English style there is usually a hollow space in the thickness of the wall above the head of the window between the outer and the inner arch: this peculiar feature is continued in Decorated work, but very rarely in Perpendicular; and in plain windows of no very marked character it is often a useful guide to the date.

This hollow appears much deeper than it really is, from the dark shadow cast by the arch of the window.

<sup>1</sup> These windows of three or of five lancets are frequently united under one arch in the interior, while on the exterior they still appear to be detached lancet

lights: thus the window at Wimborne Minster (13) is united in the interior under one arch, and appears as much one window as that at Warmington (14).



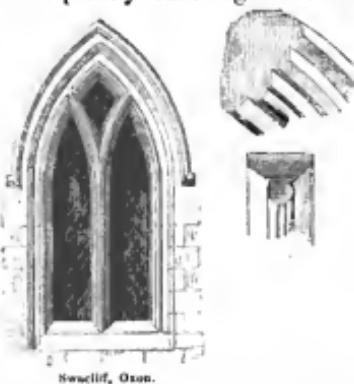
Amesbury.



St. Michael's, Oxford.

Towards the middle of the thirteenth century the simple lancet-headed arch began to be ornamented with a trefoil, as at Stanton St. John's (19), and the arch itself was frequently built of this form: the top of the trefoil head is sometimes square, as in the windows of Caernarvon Castle, built, as is well known, by Edward I. Windows of this form are very common, though more so in domestic than in ecclesiastical architecture.

The windows of the Decorated style may be divided into two periods. In the first the tracery consists of circles, trefoils, quatrefoils, &c. and these are frequently called geometrical windows, as Dunchurch (21), Merton chapel, Oxford (22), Broughton (23), and Kidlington (24). These windows are generally found in buildings of the early part of the fourteenth century, but occasionally in the last twenty years of the thirteenth: during the same period we also find a window of two, or of three, lancet lights under a common arch, closely resembling St. Alban's (25), but sometimes with the heads of the lancets and the spaces foliated, as at Bloxham (27); and another window of a plainer character, of three lights, in which the mullions appear to be continued through the head of the window, intersecting each other, as at Wells (26), but this form is continued to the introduction of the Perpendicular style, sometimes foliated, and sometimes not: both this and (25) are so frequently imitated in the churchwarden's Gothic of modern times<sup>k</sup>, that it requires a careful examination of the mouldings to ascertain whether they are original or not<sup>l</sup>. At Grantham



<sup>k</sup> There is one of this kind in Hillmorton church, Warwickshire, with the date of 1640 upon it: and the fashion appears to have been prevalent about that time.

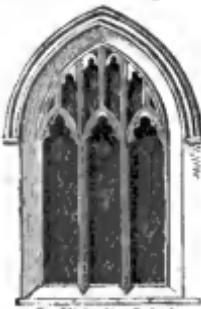
<sup>l</sup> Mr. Rickman and others consider that in these plain windows the cusps have been cut out: this is sometimes the case, but there are many windows of these

two forms which never had either cusps or tracery, and still are original. They may occasionally be found with the ancient stained glass yet remaining, from which it is evident that they never could have had any tracery, but were probably built in this plain manner purposely to receive the stained glass.

are several windows of this description, richly ornamented with the ball-flower (28).

In the second period of the Decorated style the tracery consists of wavy lines without any geometrical form, and has been called flowing tracery, as at Worstead (28), Little St. Mary's, Cambridge (32), and St. Mary Magdalen, Oxford (31). This form seems to have led, on the continent, to what is called the Flamboyant style, from the flame-like form which the tracery often assumes. Examples closely approaching to this style may be found in England, as in the tower of St. Mary Magdalen church (page 99), and in a side chapel at Christ Church, Oxford (page 63); the mouldings, however, are always different. There are many square-headed Decorated windows, with flowing tracery, both in churches, as at Broughton and Ashby-Folville (40<sup>m</sup>), and in domestic work: we also occasionally find them with flattened segmental arches, as at Chacombe, Northamptonshire, Hawkhurst, Kent, &c.; in the former church there are also windows with ogee arches<sup>n</sup>.

Some of the earliest examples in the Perpendicular style are those of Westminster Hall, and the buildings of William of Wykeham, at Winchester, and New College, Oxford (32). His style was immediately followed by Waynflete at Magdalen, and by Chichele at All Souls'; and the gradations to the complete Perpendicular window, as at St. Mary's (31), are easily traced. These are distinguished by their mullions running through the head in perpendicular lines, the tracery assuming the same character, and by the general use of transoms. The four-centred arch is a characteristic of the Perpendicular style: the arches gradually become more and more flat, till they finally lose the point altogether: and we have some instances of win-



St. Michael's, Oxford.

<sup>m</sup> Plate 102.

<sup>n</sup> We have some instances, though not very frequent, of windows which are clearly of Transition character from Decorated to Perpendicular, as in the tower of King's Sutton, Northamptonshire, (Plate 103, No. 45.) In this instance the tracery partakes of the character of

both styles; more frequently the dominant lines of the tracery are Perpendicular, while the mouldings and ornaments are Decorated. In some cases it is not easy to say to which style such a window belongs, the two being so completely mixed that it may with equal propriety be attributed to either.

dows of this style having a circular head: we have also windows with a straight-sided arch, still pointed, but much flattened, as in the Divinity School, Oxford, the Redcliffe church, Bristol, &c.<sup>o</sup>

Square-headed windows are of all ages; from the thirteenth century downwards we have frequent examples sufficiently distinguished by the mouldings peculiar to each age, to place their date beyond a doubt: they are chiefly used in domestic architecture, but many good examples occur in churches also during both the fourteenth and fifteenth centuries, as well as later.<sup>p</sup>

The fine circular windows, called also Rose or Marigold windows<sup>q</sup>, so much used on the continent, at the ends of transepts and the west end of almost all their churches, are seldom found in England, except in our finest cathedrals; but a few smaller windows of this form are found, as at Margam Abbey (47), Berkeley church, Gloucestershire (48), St. Michael's, Oxford, Barfreston (49), and St. David's (50).<sup>r</sup>

In the Early English and Decorated styles we have frequently a small triangular window, the sides being either straight or spherical, filling up the point of the gable, as at York (51), the east end of Carlisle, &c. &c.

<sup>o</sup> One of the most ready characteristics of windows in the Perpendicular style is the wide and shallow hollow moulding round the side, and continued over the head, but not more deep in one part than another.

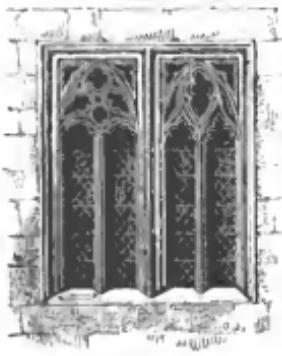
<sup>p</sup> As in Newgate, York (36), at Ashby-Folville, Leicestershire (40), Marcham, Berks (38), Broughton, Oxfordshire; all these are of the fourteenth century; those of the fifteenth are too numerous to be worth mentioning, but there is a very elegant one in the cloisters of Christ Church, Oxford, (Plate 102, No. 40.)

There are some domestic examples without any tracery, having only one upright mullion, and a transom, as at Markenfield Hall, Yorkshire, and the Granary, St. Mary's, York, the latter

with a transom. The same form occurs occasionally, but rarely, in churches, as at the west end of Horsley church, Oxfordshire.

<sup>q</sup> See *Rose Window*.

<sup>r</sup> The greater number of the large circular windows in France (except those in the Early French style) are not really circular, but pointed, with the chief mullion of the tracery formed into a circle, and the subordinate parts arranged to harmonise with this, and the deception thus produced is manifest from the fact that almost every one views them as circular windows; for instance, St. Maclou, Rouen, St. Jacques, Dieppe, Ardennes, near Caen, St. Quentin, &c. &c. Also the windows of the transepts of Westminster Abbey, which are square.



Broughton, Oxon.

The windows of belfries are frequently of a distinct character from those of the rest of the church, not being glazed, but filled up with some sort of open work, either plain wooden *louver* (louvre) boards, or something resembling them, as in St. Giles's, Oxford (44). In the rich Perpendicular towers of the west of England these windows are filled with ornamental open stonework, as at Huish Episcopi, Somersetshire (34), and St. Peter's, Dorchester (46).

The small windows in spires have also a peculiar and distinct character in all the styles, the face of the window being vertical, the upper part necessarily stands out from the sloping surface of the spire: these windows are frequently long and narrow, and divided by a transom even in the Early English style, the upper lights only being foliated, with a foliated circle in the head: the canopy is frequently crocketed, and has a finial; sometimes a crest, as Witney, Oxfordshire (42). There are frequently several tiers of these windows in rich examples, nearly to the summit of the spire.

"STAINED GLASS was so essential a decoration to the architecture of the middle ages, that some notice of it may be expected here; but to trace regularly and completely the various styles of its arrangement and execution would require a much greater space than the limits of this work would allow.

The earliest mention of coloured glass in windows, that can be depended on, occurs about the middle of the ninth century. The materials were most probably worked into some pattern similar to those which had previously been adopted for the works in mosaic. That no example of so early a date remains is not at all surprising; the buildings themselves are more than problematical. The succeeding style was a rude attempt at the representation of the human figure, in which the several colours of the flesh and draperies were somewhat relieved either by strong black lines, or, if the representation was on a large scale, by the lines of division. Some glass of this kind formerly existed in the church of Poissy, the features of the faces themselves being expressed by lines of lead. In these early examples the flesh was represented by glass of a palish purple colour.

The stained glass in the aisles of the choir of Canterbury

cathedral is most probably the earliest remaining in this country, and appears to be of the early part of the twelfth century: the extent of it is yet considerable, and its effect extremely beautiful. The general designs consist in panels of various forms, containing subjects from holy writ, with explanatory inscriptions: these are on grounds either of ruby colour, or of a rich deep blue, the depth of the latter colour being a distinctive mark of the earliest glass. The spaces between these panels are filled with rich mosaic patterns of various colours, but still the ruby and deep blue predominate. The whole design is surrounded by a broad border of elaborate construction, and formed in brilliant tints. The centre window of Becket's *Croix*, in the same cathedral, appears to be somewhat later. This is chiefly composed of scroll patterns designed with very considerable elegance, the foliage being of various colours on a bright ruby ground. The earliest windows now remaining in the abbey of St. Denis closely resemble some in Canterbury cathedral; these were undoubtedly of the beginning of the twelfth century.

A most glorious example of the stained glass of the thirteenth century yet remains in "La Sainte Chapelle" at Paris; and the effect of a building entirely illuminated by windows completely filled with the richest and most brilliant tints is only to be enjoyed and appreciated in that beautiful edifice. The style of the glass differs but little from that which preceded it, but the openings being narrower, there was only space for entire panels one above the other, half compartments attached to the sides being placed between. The general ground is of rich mosaics, and the broad lustrous borders still continue in use, but in these we find for the first time that the ornaments have become somewhat heraldic, the Fleur de Lis and Castle, the emblems of France and Castile, being profusely spread about. The blue colour in these windows is not of so deep a tint as in the earlier glass.

The next variation appears to be the omission of the mosaic grounds; the detached panels are yet contained, and when these are occupied by the figure of king, saint, or benefactor, some plain kind of canopy is placed above them. The ground of the whole window is composed of a trailing pattern formed

either of ivy, vine, or oak, thrown with considerable elegance through the various spaces: these ornaments are sometimes indicated only by a delicate outline, at other times are stained of a yellow tint on a ground of subdued white. Some interesting specimens of this kind remain in the windows of the north aisle of the nave in York cathedral. The five windows in the north transept of the same church must have been extremely splendid; in these the ornament consists entirely of the foliage ground, intersected by coloured bands arranged in various ways. The side windows in the choir of Merton college chapel, and others in the choir of Norbury church, Derbyshire<sup>s</sup>, may be referred to as slight varieties from the previous examples: in the latter church richly emblazoned shields are introduced with very beautiful effect; the particular laws by which heraldic colours are contrasted invariably produce a full and perfect effect in stained glass. The blue continues to get lighter, and of a tint more inclined to grey.

In the fourteenth century the elaborate minuteness of the designs had disappeared; the openings of the windows were now generally occupied by one figure only<sup>t</sup>, an effigy of the patron saint, or benefactor, placed on a ground of one entire colour, which was richly diapered by a relieved pattern; the whole under a canopy of considerable pretensions. The finest examples of this style are in the nave of the cathedral at Strasburgh. Heraldry at this time had made considerable advances in the occupation of the subject: the noble or the knight was generally represented in his armorial *just au corps*, and frequently as holding the emblazoned banner of his house. The windows at the east end of Tewkesbury Abbey may be cited as examples to illustrate this style.

In the fifteenth century the artist, disdaining to confine himself, as his predecessors had done, to the narrow limits of a single opening, frequently carried his design through the whole extent of the window, his subject embracing a considerable

<sup>s</sup> We hear with feelings of great indignation, that recently, under pretext of repairing these windows, which had been suffered to remain in a very dilapidated state, parts of this beautiful specimen have been superseded by white glass, and the

original portions surreptitiously removed.

<sup>t</sup> This is the general character: there are however exceptions; some Decorated windows have no saints in them, but are filled with patterns, and some with quarries, as at Seez.

number of figures arranged with more pictorial effect than heretofore. The several tints of the coloured glasses were more varied, and placed with consideration as to the effect of distance; the shadows were more graduated, and aerial perspective attempted. The windows in Fairford church, Gloucestershire, are very superior specimens of this style, particularly the great western window, containing a very fine and effective representation of the last judgment. When figures of the saints, apostles, or martyrs, were introduced, they were now generally accompanied, either by the animal considered peculiar to them, or represented as bearing the instrument of their martyrdom. Scrolls, with long inscriptions in the black letter, were often thrown with wild profusion across or above the figures. In the north transept of Canterbury cathedral are considerable remains of what must at one time have been a very fine window of this time. The openings have been occupied chiefly by portraits of king Edward the Fourth, his queen, and family, and by richly coloured shields of considerable size. In the chapels on the east side of the transepts, in the same cathedral, there yet remains some glass of this period, in which, excepting some small shields, the whole of the ornaments are entirely executed in brown and yellow: the effect, as may be supposed, is weak and insipid.

In the sixteenth century we would cite the magnificent stained glass which decorates the chapel of King's college, Cambridge; and the east window of St. Margaret's church, Westminster, stands as a worthy contemporary. Some whole length figures now remaining at the east end of the abbey church of Westminster, could not have been intended originally for that situation; the elaborate beauty of the figures, which would have been appreciated if placed nearer to the eye, tends considerably to mar the effect that would be desirable at the distance from which they are now viewed; their dimensions are too great in width, or it might be supposed that they had originally been intended for some lower windows of king Henry the Seventh's chapel. In this latter building we now find only some heraldic devices within coloured panels, the general ground of the windows being in quarries, each decorated with a crowned letter.

In the church of Gonda, not far from Rotterdam, there is yet extant a considerable number of large windows, of various degrees of merit, and dating from the beginning of the sixteenth to the middle of the seventeenth century: in these one subject occupies the whole space, the distance being piled up nearly to the top of the several openings. An account of these has been published, which gives the several dates, and the names of the respective artists. The windows on the south side of the chapel in New College, Oxford, are very favourable specimens of this time, as far as their monotonous tint would permit. Those on the opposite side, executed by Peckitt of York, are most miserable; this artist was, however, very successful in the manufacture of his coloured glasses, and excelled in their brilliant combination into rich mosaic patterns. His best windows are in the private chapel at Clumber in Nottinghamshire, and were executed by him for the grandfather of the present Duke of Newcastle: they are said to have been most costly. His large window at the west end of Exeter cathedral has already suffered severely by the action of the atmosphere.

At the Reformation, the objection to the invocation of saints not only impeded the progress of the art, but unfortunately proved an excuse for the destruction of some of the finest work which had remained until that time: the subsequent rule of the fanatics was however still more destructive. Some stained glass of a very pleasing design, executed during the reign of James I., remains in the church at Bisham, in the county of Berks; it has, however, no particular church character about it, and might with as much or more propriety have been used as the decoration of a mansion. The execution of large scripture subjects appears to have been nearly dormant until after the Restoration<sup>u</sup>. The general adoption of the classical orders of architecture had contributed greatly to the disuse of stained glass; but after the return of Charles the Second to the throne, a feeling of opposition to the frigid style of the puritans and

<sup>u</sup> The windows in the chapel of Lincoln's Inn, by the elder Van Linge, are nearly the only exception; and these, as well as the architecture of that building,

were rather an imitation of a former style than in consonance with the general manner of the time.

their conventicles probably contributed essentially to the semi-vitality which for some time appeared to animate this drooping art. The resettlement of the colleges at this period induced many munificent benefactors to step forward; and about this time Van Linge the younger and Isaac Oliver appear to have been very extensively employed: their works at Oxford bear evident marks of the carelessness or haste with which they were executed, and of the very imperfect manner in which the colours were affixed on the glass. Perhaps the most conspicuous example of the imperfect manner in which the chymical part of the works of this time were executed is the east window of the chapel in University college, Oxford, which was put up in the latter part of the seventeenth century by Henry Giles of York.

Walpole did much by his writings and by his example, although Strawberry Hill may now be but the subject of a jest, in calling the attention of the public to the arts of the middle ages. He saw but the dawning of a better day; and we feel assured that at this time no one would hint at, much less advocate, the removal of so essential a portion as the mullions from a window, to make space for a semi-transparent picture, as we see in St. George's chapel, Windsor, in the chapel of New College at Oxford, and in Salisbury cathedral. However well designed or executed such kind of works may be, their effect is not better than if painted on muslin: unfortunately their durability may be somewhat greater; they shock us in buildings of that character by the evident sacrifice of consistency and propriety which has created such space for them. Through the whole series of ancient examples we can distinctly perceive that the most effective specimens are those in which the design and arrangement is made subservient to the architectural features of the window in which they were placed. Stained glass ought properly to decorate the architecture, not supersede it. The windows in St. George's chapel at Windsor were executed by Jervais and Forrest from designs by Mr. West; "the washy Virtues," as Walpole styles them, in the west window of New College chapel, by Jervais, from a design by Sir Joshua Reynolds; the east window of Salisbury cathedral by Eginton of Birmingham.

We trust that a better feeling is fast advancing, pointed architecture and its characteristic decorations are much better understood. There are several very modern examples in stained glass which prove to us that the same bewitching effects of the ancient colouring can be still effected, and we expect to see new designs produced, which, while they produce the richest effect and the highest possible decoration, may be at the same time perfectly consistent with the style of the building in which they are to be displayed. Our wishes induce us to hope, and we have a right to expect, that the defective specimens of the Stuart times, which are now fortunately in so imperfect a state, may ere long be superseded by others which may hereafter prove the good taste and sound execution of this fascinating branch of art in the nineteenth century.

As the preceding remarks apply particularly to the stained glass of ecclesiastical buildings, a few words may be added on its domestic application.\*

Heraldry would undoubtedly form the decoration of the great hall, shewn at first by the simple heater shield, containing the single coat of arms; increasing after the fashion of quartered shields, and made still more elaborate during the reign of the house of Lancaster by the introduction of the several distinctive badges which it became indispensable that each noble house should adopt, during the contention of the Roses, to mark their

\* "The introduction of the use of glass in the windows of houses in this country took place, at least partially, at an early period: this the climate would lead us to presume, even if we had not, as we have, better evidence. It is singular, however, to how late a period glass was considered in the light of furniture, and to be moveable, in other words, as a luxury, not necessary either to the occupation or preservation of the house. In Brooke's *Abridgement*, title *Chattels*, it appears that in the 21 Hen. VII., A. D. 1505, it was held, that though the windows belonged to the heir, the *glass* was the property of the executors, and might therefore of course be removed by them, 'quar le meason est perfite sauns le glasse,' a doctrine and a reason which would much astonish a modern heir. As

may be supposed, the advances of society in civilization did not leave such a doctrine unshaken, but nearly a century elapsed ere it was overturned. Lord Coke mentions, in the fourth part of his *Reports*, page 63 b, that in the 41 and 42 Elizabeth, A. D. 1599, it was in the Common Pleas 'resolved per *totam curiam*, that glass annexed to windows by nails, or in any other manner, could not be removed, for without glass it is no perfect house,' and that the heir should have it, and not the executors. This is one of many instances in which the manners and habits of society have caused a silent alteration in the laws of the country: by the term *silent*, I mean without the assistance of a legislative enactment. The cost, however, of glass for the windows was then (temp. Eliz.) no light

several retainers. Then it became the fashion to introduce the animals who either singly or conjointly supported the emblazoned shield. In the reign of Henry the Eighth the order of the Garter became one of the ornaments ostentatiously depicted, and also wreaths of various kinds, bound by coloured bands, and decorated at intervals with roses, or by ornaments in the Italian style. With Elizabeth came in the fantastic cartouche, with its ingenious fret-work, containing, in addition to the other ornaments, the coronets of the earls and of the superior ranks. In the time of James an imperfect attempt was made to effect the whole on one piece of glass: the present state of these specimens give evidence that works of this kind were as ill calculated for durability as they were then for richness of effect. Since this time no distinctive character has arisen; it was, until lately, a rapid descent from bad to worse.

For examples of the several kinds mentioned above, the hall windows of Ockwells manor house, near Maidenhead, must be particularly mentioned as perhaps the earliest that remains of any importance in a building of the domestic character. Each light has a largo armorial compartment, shields of arms, some with supporters, and to the ensigns of king Henry the Sixth and his queen are resplendent crowns. The general ground of the windows is divided in the usual quarry shape: these are of a dull white tone, and ornamented by small badges, through

one, for it is well known that at the period of which we are now speaking, most houses were built with a great number of very large windows, many of them filled with stained glass. I need hardly quote from Lord Bacon (who, in his *Essay on Building*, recommends 'fine coloured windows of several works') the complaint that 'you shall have sometimes fair houses so full of glass, that one cannot tell where to become to be out of the sun or cold.' Accordingly, in the case before quoted from Lord Coke, he observes, 'peradventure great part of the costs of the house consists of glass, which if they be open to tempests and rain, waste and putrefaction of the timber of the house would follow.' In justification, however, of the doctrine held in 1503, it is to be remarked, that very frequently

the glass of windows was not then fixed as now, but consisted chiefly of a series of moveable casements, easily taken out: this is no where more apparent than in the hall of the archbishop's palace at Mayfield, in Sussex. From the Northumberland household book we know that in the reign of Elizabeth, when the earls of Northumberland left Wressell Castle, the glass was taken out of the windows and laid by—a process by which as much would have been broken as saved, had the glass been fixed in the present mode. The increasing practice of annexing it to the windows by nails might be an additional reason for the heir to prosecute his claim." — " Notices of past times from Law Books," (by William Twopeny, esq.) *British Magazine*, vol. iii. p. 650.

which at intervals are placed, diagonally, various mottoes, written in a bold and effective character.

Of the style in Henry the Eighth's time numerous examples remain; an exceedingly good one, containing the monarch's arms, impaling those of Catherine Howard, within a rich wreath of red and white roses, remains with several other specimens in the gallery at Aldermarston House, near Reading. Four armorial panels in the oak parlour of Haddon Hall are of about this period, and are designed in exceedingly good taste. And the devices of Cardinal Wolsey, remaining in the cathedral at Christ Church, may also be mentioned: these ought to be returned to the great hall, for which they were executed. The splendid collection of elaborate stained glass in the great drawing-room of Gilling Castle, Yorkshire, executed, as an inscription thereon informs us, by "Bernard Diniscoff, 1585," is the finest specimen remaining of the Elizabethan period<sup>y</sup>. A very interesting series of the same time occupies the windows of the great hall at Charlecote Park, Warwickshire, the seat of George Lucy, esq.

From this period we would refer to the several Inns of court in the metropolis, and to some specimens which remain in the halls of the colleges at Oxford and Cambridge."

**Winkel**, *Ger.*, corners, angles. See *Quoins*.

**Wölbung**, *Ger.* See *Vault*. **Wulst**, *Ger.* See *Echinus, Oculo*.

**Wurfel**, *Ger.* See *Dado*. **Würkel**, *Ger.* See *Quoins*.

**Xystus**, *Xyst*, *Xystos*, [Lat. *Xystum*, Fr. *Xyste*, Ital. *Sisto*, *Passagio coperto*, *Ger.* *Wobdetes Stadium*,] a walk attached to the *palæstra*; a sort of covered portico or walk round a shrubbery or garden, which probably was *very* small as compared to modern ones: also a portico of great length, used for running or wrestling,

**YARD**, *Werde*, a spar or rafter in a timber roof.

"Item, the *yerdys* called *sparres* of the hall *ryalle*."

William of Worcester; Bristol Castle.

**Bahnchnitt**, *Ger.* See *Dentils*. **Bült**, *Ger.* See *Cell*.

**ZETA**, or *ZETICULA*, a small room; a withdrawing chamber;

<sup>y</sup> A coloured representation of one panel is given in Shaw's "Details of Elizabethan Architecture."

a room attached to some churches, in which the sexton lived, frequently over the porch.

*Ziegelstein, Ger.* See *Brick*.

**ZIG-ZAG**, a continuation of diagonal lines placed in alternate order; much used in Early Norman architecture. There are several varieties of the zig-zag moulding, as single, double, treble, &c.<sup>z</sup>; sometimes lying flat against the wall, others raised at a greater or smaller angle; sometimes standing up, and partly detached from the wall, with a hollow under it, as at Cuddesdon, Oxfordshire, and the ruins of Glastonbury Abbey<sup>a</sup>: this last variety seems to belong almost to the Early English style, and to be the origin of the tooth ornament.

*Gimmer, Ger.* See *Chamber*. *Ginnen, Ger.* See *Battlement*.

**ZOCLE** [Fr. Socle, Ital. Zoccolo, Ger. *Soſſe*], a sort of pedestal without base or cornice, used to elevate a statue or vase. See *Stylobate*.

**ZOPHORUS** [Fr. Frize, Ital. Fregio, Ger. *Der Fries, Die Borte*], the frieze or central division of the entablature in Classic architecture.

**ZOTHECA**, a small room, or alcove.

<sup>z</sup> Plate 53.



Effey, Oxon.

<sup>a</sup> Plate 58.

THE END.

## APPENDIX.

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Page 5. **ALMERY.** As a frontispiece to the description of Bath Abbey Church, published by the Society of Antiquaries in 1798, there is an engraving of a niche with a shelf supported on a bracket under it, which is called in the description an **ALMORY**: the situation of this as marked on the plan is at the south end of the south transept. This is from a drawing by Carter, but does not agree with his description of an Almory, and seems to have been merely a niche with a bracket for a figure to stand on. In the household book of Henry VIII. this term is used evidently as signifying a cupboard.

P. 9. **AMBULATORY.** [*Ital.*, for *Passeggio* read *Passeggio*.]

P. 10. **AMPHITHEATRE.** The Roman theatre at Lillebonne is mentioned here erroneously as an amphitheatre, it being only a theatre.

— **ANDIRON.** [*Ital.* Alare.]

P. 11. **ANNULET.** [*Ital.*, for *Cimbia* read *Cimasa*.]

— **ANTAE.** [*Ital.* Pilastri degli angoli.]

— **ANTERIDES.** [*Ital.* Contrafforti, Barbacani.]

P. 12. **APSE.** [*Ital.* Cappellone.]

— Note p, add—

*Cumberland*, Warthwick.

*Herefordshire*, Moccas, Pencombe, Peterchurch.

*Middlesex*, Chapel in the White Tower.

*Norfolk*, Fritton.

P. 13. **ARABESQUE.** [*Ital.* Arabesco, or Rabesco.]

P. 15. **ARCADE.** [*Ital.* Arcata.]

P. 17. The pointed Arch [*Fr.* Arc aigu]. The French more commonly use the term *Oyive* for the pointed arch.

P. 20. **ASHLAE.** “Let the stony be *Asler*.” (Hormani Vulgaris.)

P. 21. **ASPERSORIUM.** [*Ital.* Pila dell acqua benedetta.] See *Holy-water Stone*, p. 112. “There was also belonging to this service a portable vessel for the Holy water, and an instrument attending it called a Sprinkle. For we are told in Fox’s Monuments, vol. iii. p. 262, that Dr. Chadsey being to preach before Bishop Bonner in his chapel at Fulham, after putting the stole about his neck, carried the Holy-water Sprinkle to the Bishop, who blessed him and gave him

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Holy-water, and so he went to his sermon." (Mr. Delafield's MS. in Bibl. Bodl.) The *sprinkle* was a distinct utensil, and not usually placed in the stoup.

P. 21. ASTRAGAL. [*Ital.* Astragolo, or Tondino.]

— ATRIUM. [*Ital.* Loggia.]

P. 22. BAILEY, or BALLIUM. "This ditch was sometimes called the ditch *del bayle*, or of the ballium; a distinction from the ditches of the interior works. Over it was either a standing or drawbridge, leading to the ballium: within the ditch were the walls of the ballium, or outworks. In towns, the appellation of ballium was given to any work fenced with pallisades, and sometimes masonry, covering the suburbs; but in castles was the space immediately within the outer wall. When there was a double enceinte of walls, the areas next each wall were styled the outer and inner ballia. The manner in which these are mentioned by Camden, in the siege of Bedford Castle, sufficiently justify this position, which receives further confirmation from the enumeration of the lands belonging to Colchester Castle; wherein are specified 'the upper bayley in which the castle stands, and the nether bayley,' &c. The wall of the ballium in castles was commonly high flanked with towers, and had a parapet, embattled, crenellated, or garreted: for the mounting of it there were flights of steps at convenient distances, and the parapet often had the merlons pierced with long chinks, ending in round holes, called oilets. Father Daniel mentions a work called a *bray*, which he thinks somewhat similar to the ballium. (P. Daniel, torn. I. p. 604.) Within the ballium were the lodgings and barracks for the garrison and artificers, wells, chapels, and even sometimes a monastery. Large mounts were also often thrown up in this place: these served, like modern cavaliers, to command the adjacent country. The en-

trance into the ballium was commonly through a strong machicolated and embattled gate, between two towers, secured by a herse or portcullis. Over this gate were rooms originally intended for the porter of the castle: the towers served for the corps de garde." Grose's Preface, p. 9, 10, 11.

See also Sayer's Miscellanies, 79. Bonner's Goodrich Castle, p. 29, note.

P. 23. BALISTRARIA. [*Ital.* Balestriaria, Feritoia.]

P. 24. BAPTISTERY. [*Ital.* Battisterio.]

— BARBICAN. "To begin from without, the first member of an ancient castle was the Barbican." Various conjectures respecting the etymology of this word are given by Grose (in a note, p. 8.) the most probable of which appears to be Burgh-beacon, but "all agree that it was a watch-tower, for the purpose of descrying an enemy at a greater distance. It seems to have had no positive place, except that it was always an outwork, and frequently advanced beyond the ditch; to which it was then joined by a drawbridge, and formed the entrance into the castle. Barbicans are mentioned in Framlingham and Canterbury castles. For the repairing of this work a tax called Barbacanage was levied on certain lands." Grose's Preface, p. 9.

"Barbicanum, a watch-tower, bulwark, or breast-work. Mandatum est Johanni de Kilmyneton, custodi castri regis, et honori de Pickering, quondam Barbacanum ante portam castri regis predicti muro lapideo, et in eodem Barbacano quondam portam cum ponte versatili &c. De novis facere, &c. T. rege 10 August. claus. 17th Edw. II. an. 39." Blount's Law Dictionary.

"The castle (Bedford) was taken by four assaults: in the first was taken the Barbicans, in the second the outer Ballia; at the third attack the wall by the old tower was thrown down by the miners where, with great danger, they

possessed themselves of the inner Ballis, through a chink ; at the fourth assault, the miners set fire to the Tower (or Keep), so that the smoke burst out, and the tower itself was cloven to that degree, as to shew visibly some broad chinks ; whereupon the enemy surrendered." Camden's Britannia—Bedford. See also Bonner's Goodrich Castle.

P. 28. BELLS. Respecting the antiquity of bells, see Hawkins on the ancient Tin trade of Cornwall, in the Transactions of the Cornish Society, vol. iii. p. 122. and the Quarterly Review, vol. xxxix. p. 308.

P. 32. SEPULCHRAL BRASSES. The fashion of representing on tombs the effigy of the deceased graven on a plate of brass, which was imbedded in melted pitch, and firmly fastened down by rivets to a slab, usually in this country of the material known as Forest marble, or else Sussex or Purbeck marble, appears to have been adopted about the middle of the thirteenth century. These memorials, where circumstances permitted, were often elevated upon altar tombs, but more commonly they are found on slabs, which form part of the pavement of churches, and it is not improbable that this kind of memorial was generally adopted, from the circumstance, that the area of the church, and especially the choir, was not thereby encumbered, as was the case when effigies in relief were introduced.

The sepulchral brass in its original and perfect state was a work rich and beautiful in decoration. It is by careful examination sufficiently evident, that the incised lines were filled up with some black resinous substance ; the armorial decorations, and in elaborate specimens the whole field or back ground, which was cut out by the chisel or scorpier, were filled up with coloured mastic or varied coarse enamel, so as to set off the elegant tracery of tabernacle work,

which forms the principal feature of ornament.

The injuries of time, and the expansion and contraction of the metal, have left us few traces of these decorations by means of colour. The metal surface was either burnished or gilt, and sometimes diapered by fine punctured lines : the plate formed at last a sort of coarse assimilation to the work called by the Italians *Niello*. In England it was usual, with few exceptions, to inlay on the face of the slab the figure and the different ornaments, arms, and inscription graven on detached plates, in distinct cavities, which seem to have been termed *cassetments* : so that the polished slab was left as the field or back ground. On the continent, possibly in consequence of the brass plate being more readily obtained, the fashion was different : one large unbroken surface of metal was obtained, formed of a number of plates soldered together, and upon this surface all parts that were not occupied by the figure, or the shrine work around it, were enriched by elaborate diapering, usually armorial, termed in the indenture 1395 for the tomb of the queen of Richard II. "une frette."

Brasses of this more costly kind exist in England, but all hitherto observed are of Flemish workmanship. To detail the various fashions, successively adopted in the decorations of sepulchral brasses, is not necessary, they are displayed in the etchings of Cotman, and the specimens engraved in our county histories. It is more desirable to point out a few of the most interesting existing specimens, and attempt to trace the origin of the art.

Effigies of brass are recorded to have been used in England long before any now existing specimen. That of Jocelyn bishop of Wells, who died 1242, may be quoted as one of the earliest instances (Godwin, p. 372) ; but these have long

since perished: and we can only say that it is highly probable that they did exist, from the fact that in France, incised memorials of brass were in frequent use at that period. The earliest specimens that have been procured in this country, all apparently graven by the same hand, cannot be assigned to a date much earlier than 1290. These are, the full sized effigy of Sir Roger de Trumpington, at Trumpington, county of Cambridge; he died 1289: that of Robert de Buers at Acton, Suffolk, about 1300: a highly interesting effigy at Chatham, Kent, of one of the Septvans family: and one of the Dabernons, at Stoke Daberton, Surrey. To these may be added, that of Adam Bacon, presbyter, at Oulton, Suffolk. The three first are in the cross-legged attitude, which is peculiar to effigies in England: and it is remarkable that these earliest specimens are surpassed in spirited design, and skilful execution, by scarcely any brass of later date. It may then fairly be argued, that the art of engraving these memorials had been practised for a considerable time previous to the earliest instances now remaining; and it is worthy of observation, that the above mentioned brasses are dissimilar in design to any known foreign memorials of the kind.

Next in interest to the above, are the brasses of the time of Edward II.; Sir John de Creke, at Westley Waterless, co. Cambridge; and another knight of the Dabernon family at Stoke Daberton. These two are the only works yet observed of an engraver scarcely less skilful than the first; and to the plate in Cambridgeshire the artist's mark is affixed by a stamp, an evidence that his craft had attained a certain degree of eminence. Of brasses of French character, it is singular, considering our constant relations with Normandy, that a single specimen only can be pointed out. There are brasses at Minster in

the Isle of Sheppey of a knight and his lady which have every appearance of being designed in France. It must however be observed that the knight is cross-legged; these are of the latter part of Edward II.'s reign.

Among the number of rich brasses that occur in the fourteenth century, some are found which are undeniably Flemish; the conclusion might satisfactorily be drawn from their general design: and the existence of works at the present time in the churches of Bruges, by the same engraver, enables us to speak more positively. These are, the fine brass at St. Albans of Abbot Thomas de la Mare, engraved in his lifetime, probably about 1360: a small but very beautiful brass at North Mimms, Hertfordshire, probably of an incumbent of that parish: two superb brasses at Lynn, of Adam de Walsoken, who died 1349, and Robert Brannche, 1364: another, formerly in the same church of Robert Attelathe, 1376, now lost, but an impression is in the British Museum, in the valuable collection of impressions made by Craven Ord and Sir John Culham. Lastly, the brass at Newark of Alan Fleming, the large dimensions of which are not more remarkable than its elaborate decorations. These are all by the same hand, and measure, with the exception of the second, about 10 feet by 5. They may fairly be concluded to have been imported from Flanders: but it is by no means certain, as has been surmised (Gent. Mag. 1819. p. 299), that any large number of the plates existing in England were engraved on the continent, and imported thence: evidence of the contrary may be taken from the general fashion of the character used in the inscriptions, as compared with that used on the continent. It is also curious that instances occur where plates have been loosened from the slabs, and on the reverse has been found work evi-

dently foreign, and even Flemish inscriptions. This is explained by the fact that all brass plate used in England was imported, probably from Germany, where the manufacture was carried to the greatest perfection: and as it is termed in early authorities "*Cullen plate*," Cologne may have been the principal emporium. The manufacture of brass was only introduced into England in 1639, when two Germans established works at Esher in Surrey.

A specimen of Flemish workmanship occurs again at a later period, 1525; this is an interesting plate at Ipswich in the church of St. Mary Key. The fashion of sepulchral brasses continued for more than four centuries: an instance scarcely inferior in execution or interest to any more ancient memorial is the full sized effigy of Samuel Harsnet Abp. of York, at Chigwell, Essex: he died 1631.

On the continent the engraving of sepulchral brasses cannot be considered as *Ars deperdita*, a noble brass of full size having been engraved as late as 1837, at Cologne, as the memorial of the late Archbishop; it is to be seen in the middle of the choir there.

It is to the continent that we must turn to seek the origin of sepulchral brasses, and it may be traced with little hesitation to the early enamelled works in France, chiefly produced at Limoges. The art was introduced, most probably, by Oriental or Byzantine artists, and as early as the 12th century the "*opus de Limogia*" was distinguished in southern Europe. Of the larger works of this kind scarcely any specimens have escaped. The costly tombs, with effigies of metal enamelled, which prior to the revolution were seen in many cathedrals in France, have been converted into cannon, and copper coin: a single and interesting specimen has been preserved at St. Denis; it is the memorial of one of the sons of St. Louis, who died

1247. By comparing this effigy with the minor works of a similar kind, consisting of church ornaments, shrines known as "*Bahuts or Coffres de Limoges*," of which good specimens exist in England, as at Shipley, Sussex; Hereford cathedral; and those engraved *Vet. Mon.* II. pl. 41, and *Philos. Trans.* V. 579, a sufficient idea is obtained of the mode of workmanship by which the numerous metal tombs with effigies of full dimensions, that were in France, were decorated: numerous drawings of them will be found in the collection of foreign monuments bequeathed by Gough to the Bodleian. It appears then that in these works in relief a large part of the metallic surface, both of the effigy, and the diapered table on which it was placed, was gilt and burnished, and wrought with the burin alone, the remainder hollowed out by the chisel, and the cavities filled up, as in the more costly sepulchral brasses, with colour, setting off the general design, which was traced by the burnished metal. A wide difference will be perceived between these and enamels, as the term is now understood; and the similarity in the mode of execution between these enamelled effigies and the earlier brasses is obvious. The fashion of the effigy in relief soon gave place to that of the less costly and more convenient memorial of a flat plate, which formed no obstruction in a crowded church. On this however all the rich accessory decorations that had been employed in the works in relief were at first invariably retained. Of the numerous brasses of this character, which decorated N. Dame at Paris, the cathedrals of Beauvais, Sens, and many abbey churches, one must particularly be noticed. It is the brass which existed at Evreux, in the church of the Jacobins; the memorial of Bp. Philip, who died 1241, and at the end of the inscription in Latin rhyme is the name

of the engraver, "Guillaume de Plalli me fecit."

Of brasses in other parts of the continent little has been observed, they were numerous in Flanders, and probably many still exist, besides those at Bruges in the churches of St. Salvador and St. Pierre. There is an interesting one at Aix la Chapelle, and it is supposed that many are to be found in Germany; possibly however these are works of a different kind, peculiar to that country, namely tombs of metal in very low relief.

In Denmark there are known to have existed a few sepulchral brasses (see Klerenfeld. *nobilitas Danie*); they were of the 14th and 15th centuries.

On this summary review of the art of incision on metal, as exhibited on sepulchral memorials, it appears remarkable, that towards the 15th century, when the arts generally had considerably advanced, and that of engraving plates for the purpose of impression had been brought to a high degree of perfection, sepulchral brasses are found almost without exception to have lost all that merit in design and execution, which in earlier times they had displayed. It is also worthy of observation, that although for full two centuries previous to the discovery of the art of impression, the burin had produced a multiplicity of plates capable of being, as Gough has shewn, worked off in the rolling press, yet it is in no degree from the engraving of sepulchral brasses, but from the finer works of the goldworkers of the 15th century, that we can trace the origin of an art now displayed in such sumptuous perfection.

See also *Archæologia* vol. ii. p. 297. and the *Quarterly Review* vol. v. p. 337.

P. 33. BRICK. For various particulars respecting bricks, see the *Archæologia*, vols. i. ii. and iv. *Sayer's Miscellanies*, pp. 67, 77. *Bodleian Letters*, vol. i. p. 242. *Whitaker's History of Manchester*. Dr. Lister's paper on the Bricks

at York, in the *Philosophical Transactions*.

P. 41. CHAMFER. Frequently, from the latter end of the twelfth century, and during the thirteenth, where an internal opening was finished at the angle by a chamfer or other moulding, the plaster on the wall is not carried close up to the chamfer or moulding, but stops short in a straight line, the plaster projecting beyond the face of the hewn stone of the angle.

P. 42. CHANTRY. [*Ital. Cantoria.*] See *Fuller's Church History*, vi. 350. *Preface to Hunter's Doncaster*, xii.

P. 44. CHIMNEYS. In the description of the chimneys in Rochester Castle it would be more accurate to say that the apertures for the escape of the smoke are small oblong holes in the wall, omitting the observation respecting the stones placed to break the force of the wind. At the castle of Castle Hedingham in Essex, the date of which is about the same period as that of Rochester, are fireplaces and chimneys of a similar kind.

For some other particulars respecting chimneys, see *Whitaker's History of Craven*, p. 392.

P. 45, note, for *Bodicum* read *Bodiam*. The chimneys at Lambrook and South Petherton are upon houses, not upon castles.

P. 48. CLOISTER. [*Ital. Chiastro, or Monastero.*]

— CLOISTERS. [*Ital. Chiostro.*]

— CLUSTERED COLUMN. For an interesting essay on the progressive changes by which the clustered column was gradually introduced in Gothic architecture, see *Froude's Remains*, vol. ii. p. 367.

P. 50. COLUMEN. [*Ital. Colmo, Asinello.*]

P. 51. COPING, or COPE. See a note by *Steevens* to *Pericles* in the *Supplement to Johnson and Steevens' Shakespeare*, vol. ii. p. 17.

P. 52. CORBEL, [*Ital.* Peduccio, Mensola, Beccatello.] Respecting the *supposed* origin of this term, see the Glossary to Nott's History of Surrey.

P. 57. CRESSET. This term is frequently found in inventories of household furniture, in the kitchen or the hall, apparently signifying a fixed light, in contradistinction to one that is carried in the hand.

P. 59. CRYPT. [*Ital.* Volta sotterranea, *not* Grotto.]

P. 64. DECORATED. In Monkskirby church, Warwickshire, the piers are very plain and without capitals, supporting arches of Decorated character, the mouldings of which die into the piers at the spring of the arch. This is a common arrangement in the Flamboyant style on the continent, but is not common in England.

P. 67, note <sup>a</sup>, for *Salford* read *Saltford*. Note <sup>b</sup>, for *Lewis's* read *Leves*.

P. 68, note <sup>c</sup>. At Appleton, Berks, the manor house has a round-headed entrance doorway of the latter part of this century: this opens into a passage, in which are two smaller doorways, also round-headed, and of the same age: these are plain: the outer arch is ornamented with shafts having capitals of sculptured foliage, the character of which is rather Early English than Norman, and the abacuses are round. There is an engraving of this in Lysons' Berkshire.

P. 69, note <sup>c</sup>. The entrance to the city schools at Bristol are of this age.

P. 70, note <sup>d</sup>. In Kent, for *Great Chart* read *Great Chart*, for *Chavey*, *Charing*, for *Penthurst*, *Penshurst*. In Somersetshire, for *Clevedon*, *Clevedon Court*. Add.—At Standish in Gloucestershire is a house partly Decorated and partly Perpendicular. At Crewkerne, in Somersetshire, a house adjoining the churchyard is also partly of this century, and partly of the following.

P. 71, note <sup>e</sup>. The date of Little

Wenham Hall here referred to, proves, upon an examination of the building, to be about A. D. 1260: this building is a very early instance of the use of brick, the main walls of the house being of that material, except the lower part, where flint and stone are intermixed. The building has at one period been larger, but it seems highly probable that what now remains formed the whole of the original house, the parts pulled down having been subsequent additions. The house now consists of four rooms and a chapel, thus arranged: two long rooms, one over the other, the lower one vaulted, the upper one having the only fireplace in the building: at the east side of these, and ranging with the north end, is a small vaulted room; over that the chapel, also vaulted, and another small room over that, rising higher than the upper large room in the form of a tower: there is a very narrow turnpike stair communicating with these two small rooms and the chapel; but it seems probable that the principal access to the upper large room was by an external flight of stairs at the south-west angle, otherwise the only way to it would be up the very narrow stairs and through the chapel, which it is not likely would be made a thoroughfare of. The brick is in colour generally not very unlike the modern Suffolk white brick, occasionally rather redder; the more modern quite red. The dimensions of the bricks are usually, length, 9 $\frac{1}{2}$  inches, width 4 $\frac{1}{2}$ , thickness 2 $\frac{1}{2}$ . The windows, doorways, ribs, buttresses, &c. are of stone.

P. 74, note <sup>f</sup>. Add—Barrington Court, Somersetshire, a fine specimen of the time of Henry VIII.; King Inn's Palace, South Petherton, Somersetshire; Chavenage, near Tetbury, Gloucestershire; Castle Bromwich, Hall, Warwickshire.

— The room referred to as built by Sir Antony Wingfield at Ipswich was in the Tankard public house. The wain-

scotting has been lately taken down, and the ceiling destroyed.

P. 76, note t. Seventeenth century. 1634. Bateman's, at Burwash, Sussex, Canon's Ashby, Northamptonshire.

P. 86. EAVES, [Ital., for Gorna read Grondain.]

P. 92. FIREPLACE, [Ital. Focolare.]

P. 93. FLOOR, [Ital. Palco.]

P. 94. FONT. There are instances of fonts having the basin square, as at Portbury, Portishead, and North Weston, Somersetshire, three adjoining parishes; all these are late Norman, and from the similarity of design appear to be the work of the same hand.

P. 96. FREE-STONE may perhaps originally have meant stone of any kind worked with the chisel, and therefore worked by a *free-mason*, in contradistinction to rough stone, which would be built into the wall by a rough-setter.

— FREEDSTOOL, FRIDSTOL, a stone chair near the altar (within the last boundary in the sanctuary at Durham). The word *Fridstol* (*frith*, peace, *stol*, seat) implies the seat of peace; and, according to Spelman, that at Beverley had this inscription: "Huc sedes lapidea *Freedstol* dicitur i: e: pacis cathedra, ad quam reus fugiendo perveniens omnimodam habet securitatem." (Mr. Raine's Preface to the *Sanctuarium Dunelmense*, p. 14.)

P. 100. FRANCHE BOTRASS, probably merely a buttress of free-stone.

P. 102. GABLE. Add to the quotation, "nna cum vitracione magnae fenestre in eadem iiiij l." This shews that the term *gable* was applied to the whole of the east wall, as in the case of Cuterick church on the same page.

P. 103. GARGOYLE. This word is sometimes used in a different sense, signifying corbels rather than water-sprouts,

as in the *Vulgaria*, by Hormannus, printed by Richard Pynson in the year 1525.

"I wyll have *gargyllis* vnder the beamys beedis." "Make me a trusse standyng out upon *gargellys*, that I may se about."

P. 108. GREEES. [Ital. Scalini.]

P. 110. GUILLOCHI, Ital. [Fr. Guilloche.] This cut is misplaced; it represents varieties of the Fret: the Guilloche is formed thus—



P. 112. HOLY-WATER STONE, or STOUP. In the will of T. Hitton, clerk, dated 28 Sept. 1428, he desires to be buried "In ecclesia Conventuali Fratrum Predicatorum Beveriaci, modicum infra ostium australe, juxta le *halicwaterfatt*." (Testamenta Eboracensis, published by the Surtees Society, part I. p. 415.)

In the inventory of the goods of Jane Lawson, 1557, the following items occur: "IN THE HALLE, ij flanders counters with their carpetts xx\*. ij chares and ij longe fermes iiiij. A longe side table iijs. iiijd. ij puter basings and a laver vjs. viijd. vj candlesticks vjs. ij latten basings, ij latten lavers with one cover, ij candlesticks, a *holy waterfatt* vjs. viijd. One almyre x\*. vj new queshings and ij olde quissings xxiiij. ij stolles and a forme xvijd." (Wills and Inventories published by the Surtees Society in 1835, p. 158.)

In Mr. Delafield's *Collectanea Hasleiana*, a MS. of the early part of the eighteenth century preserved in Gough's Collection in the Bodleian Library, he uses the term "Holy-water *rose*," for the Stoup, and also for the Piscina, between which he makes no distinction.

"Vas pro Aqua Benedicta, made of hard stone, it being provided that nothing porous should be used for that

purpose, that it might not suck up the Holy water." (Delafield's MS. in Bibl. Bodl.)

P. 121. **LATTEN.** [Ital. Ottone, not Letta, which is tin.]

P. 123. **LETTERN.** [Lat. Lectrinum, Ital. Leggio.]

P. 125. **LICH-GATE.** Mr. Delafield mentions a "Lich-style of stone leading towards Lachford," in Haseley church-yard.

P. 125. **LIGGER.** To *lig* is a north country word for to lie, or lay; an *o'er-ligger* is an overlying stone, a stone used for covering over any thing. *Ledger* and *Ligger* are corruptions of this.

— **LOFT.** [Ital. Piano.]

P. 128. **MACHICOLATIONS.** See Coke upon Littleton, I. 5 a.

— **MARBLE.** Respecting the introduction of the use of marble into England, see *Archæologia*, vol. iv. p. 104—5.

P. 133. **MISERERE,** [Ital. Panchetta.] See Milner's History of Winchester, vol. ii. p. 37. Foshroke's *British Monachism*, vol. II. p. 107. *Archæol.* vol. xv. p. 233.

P. 137. **MONUMENTS.** In the churchyard, Laughton St. John's, Yorkshire, lies a stone coffin, and by the side of it a coffin lid covered with most beautiful and highly relieved scroll foliage, of admirable design and great delicacy of execution: this is already much injured by neglect and exposure to the effect of the weather and violence, to the great discredit of the parties who have turned out so fine a specimen of art into the churchyard, to be wantonly destroyed.

P. 138. **MOULDING,** [Ital. Modanatura.]

P. 144. **NEWEL,** [Ital. Scala, chiocciola.] During the Norman style a peculiar mode of constructing newel staircases was used, the steps themselves being formed of small stones placed upon the top of a spiral vault, which was carried up the whole height of the staircase, one side of the arch springing

from the wall, and the other from the Newel.

P. 152. **PANEL,** or **Shell** of a **Vault**, [Ital. Lunetta,] the flat or hollowed space between the ribs.

— **PARAPET.** See an engraving of an old house at Trentham, Staffordshire, in Plot's *History of Staffordshire*: and Whitaker's *History of Craven*, p. 340, note.

P. 153. **PARGETTING.** "Some men wyll haue their wallys plastered, some *pergated*, and whytlymed, some roughcaste, some pricked, some wrought with plaster of Paris." Hormani *Vulgaria*.

P. 159. **PERFENT-STONE.** This term, pronounced *Parpent*, or *Parping-stone*, is still in use in some districts. *Perfent-ashlar* is also used for ashlar stone, which goes through the whole thickness of the wall, and has an ashlar face on both sides.

P. 163. **PISCINA.** See the Selections from the *Gentleman's Magazine*, vol. i. pp. 396, 470.

P. 164. **PIX.** This word was evidently used in the middle ages to signify a box of any kind, and not at all confined to religious uses; as in the will of "Constantinus del Damme, civis et apothecarii Ebor. 1 Jul. 1396," he enumerates, "simul cum pixidibus, et unguentis, et omnibus emplastris, ac pixidibus majoribus et minoribus vacuis." (*Testamenta Eboracensis* p. 245.)

P. 167. **PORCH.** The wooden porch of Chevington, Suffolk, the roof of which is referred to at p. 184, consists partly of work of considerable age (early in the thirteenth century), and partly of modern work. At Horshamden, Kent, the north porch is of timber, date about 1350; and at Boxford in Suffolk is a remarkably fine north porch, also of timber, of the same date. The older timber porches are generally on the north side of the church, that aspect being more favourable to their preservation than the

south side. These timber porches appear frequently to have had a bar across the entrance.

The church porch must also have been used for endowing the wife with that species of dower (now abolished) called dower *ad ostium ecclesie*: "Assignetur autem ei pro dote sua, tertia pars totius terre mariti sui, quae fuit sua in vita sua, nisi de minori fuerit dotata ad ostium ecclesie." (Charter 17. Hen. 3. & 8.)

P. 171. PULPIT. In the church of St. Bartholomew the Great, London, there was a very fine wooden pulpit of transition character from Decorated to Perpendicular, of about the year 1380, which was destroyed about 1624, to make way for a well varnished modern successor.

P. 173. REBATE, RABBIT, [*Ital.* Baliente.]

P. 174. REREDOS. William Cawod, canon of York, by his will dated Feb. 3, 1419, directs his library to be sold, and the proceeds applied to the Reredos at York.

"Sic ut isti libri vendantur, et precium ex ipsis receptum in ornamentum summi Altaris dictae ecclesie Cath. Ebor., vide-licet *Reredose* totaliter conversatur." (Testamenta Eboracensis, p. 390, published by the Surtees Society in 1836.)

See Harrison's Description of England, 356, and Ellis's note on the passage. Specimens of English Poetry, vol. i. p. 323.

P. 179. ROLL MOULDING. The woodcut of a roll of paper here given is not intended to shew the origin of the moulding, which may be clearly traced from the plain round, but merely to illustrate the form.

P. 187 and 193, note. Wootten Warden should be Wootten Warren.

P. 188. SAXON. Roman bricks are frequently found used in buildings which are manifestly not of very high antiquity,

and in these cases have frequently, perhaps always, been taken from the remains of Roman buildings in the neighbourhood: in some instances, particularly in districts where stone is scarce, they are used as a substitute for stone in the quoins, arches, &c. and fragments, occasionally whole tiles, are introduced into the walls, as common building materials mixed with the rubble-work, as at Woodchester, Gloucestershire; the lower part of the north-east angle of the nave of this church has long and short work, the door in the same wall is late Norman, and the whole seems to be cotemporary: and at Lydgate in Suffolk, where there was a Roman station: the church of the adjoining parish of Ousden has a late Norman door on the south side, the arch of which is formed of Roman bricks. During some excavations at Eynesford Castle in Kent, in 1835, the lower part of one jamb of a large doorway was exposed to view, which was found to be built alternately with a course of stone and several courses of tiles: in this case almost all of the tiles were found to be broken, and had evidently been taken from another building. No Roman station or building is known to have existed in the neighbourhood of this castle, but during the same excavations two lumps of a broken tessellated pavement were found in an old drain running through the walls, and appeared to have been thrown in as rubbish.

P. 197. SEPULCHRE. There are engravings of the Holy Sepulchre at Heckington, Lincolnshire, and Northwold, Norfolk, in the *Vetus Monumeta*, vol. iii., and much curious information on the subject in the letter-press relating to these plates, which has the signature R. G. (Richard Gough.) "The soldiers are all that remains of the Holy Sepulchre in Lincoln cathedral. The three figures there are represented in mail and surcoat, sitting and reclining their heads

and arms on blank shields. This is the only instance I recollect in a cathedral church. Others in parochial churches enumerated by Mr. Blomefield are, in the parish of Hurst Monceaux, Sussex, where Thomas Fenis, Lord Dacre, by will dated Sept. 1, 1531, bequeathed his body to be buried in the north side of the high altar, appointing that a tomb should be made for placing there the *Sepulchre of our Lord*, (Dugdale, Baronage, II. 244.) In this instance it should seem as if the Sepulchre was then first made, or at least altered, by the setting up of Lord Dacre's tomb, and perhaps made a part of it. Sir Nicholas Latimer of Buckland Abbas, Dorset, who died 1505, orders his body to be laid in that church in the place where the Sepulchre of our Lord used to be placed near the high altar; by which it should seem that the one sepulchre gave place to the other." (Hutchins' Dorset, I. 259.)

"In the Holy Sepulchre in the church of Pattrington on the Humber, our Saviour is represented rising, and two angels censing him. The three soldiers below in the same attitude as those at Lincoln have on their shields the arms of some antient families in that district perhaps at the time the sepulchre was put up or the church built."

"On the north wall of the chancel at Holcombe Burnell, Devonshire, near the altar, is a curious piece of imagery in alto-relievo, representing the resurrection of our Saviour, and the terror of the Roman soldiers who guarded the sepulchre. In the wall is an opening through which the people in the north aisle of the nave might see the elevation of the Host." (Polwhele's Devon, II. 82.) Such openings are common, though their use is not always understood. In Chipping-Norton church, Oxfordshire, there is a small stone screen in a slanting direction across such an opening, and near it an original stone seat; this is on the north

side of the chancel. In Haseley church, Oxfordshire, there have been openings both from the north and south aisles for this purpose, (now partially filled up.)

In Stanton Harcourt church, Oxfordshire, there is on the north side of the chancel, near the high altar, a small altar-tomb, on which are figures of angels with shields, and the usual emblems of the crucifixion; above this is a rich open canopy of the early part of the fourteenth century, on which are several shields of arms of the Le Blount family, and others connected with them; at the angles of the canopy are small figures of the four Evangelists, in niches: it may have been an actual tomb of some person of that family, used also as the Holy Sepulchre.

For further information respecting the Holy Sepulchre, see The ceremonial extracted by Du Fresne from a MS. Ordinary of the Church of Rouen, (v. *Sepulchri Officium*.) Also the Antient Rites of Durham, and the various Parish Accounts printed in the Archaeologia, &c.

P. 200. **SILL**, or **CILL**, [*Ital. LIMITARE*: this word signifies the threshold of a door, *DAVANZALE* is the correct term for the window-sill.]

P. 200. **SOFFIT** is occasionally spelt in old books, *Sophest*.

P. 201. **SOLAR**. "My house have llii loftis or *solara*." Hormani Vulgaria.

P. 202. **SPIRE**. Spires are occasionally built square, as at Basse-Allemagne, near Caen in Normandy.

P. 204. **STALLS**. See *Archæologia*, vol. x. p. 261, 298. vol. xi. p. 317, 375.

P. 206. **SUMMER**. "The carpenter or wryght hath leyde the *summer demys* from wall to wall and the joystis a crosse." Hormani Vulgaria.

P. 210. **THROUGH**. In the funeral expenses of John Sayer of Warsall, esq., Jan. 12, 1530, the following item occurs: "For laying of his through stone and making of it xijd."

P. 211. TILES were sometimes stamped in the manner here described; occasionally they are found stamped only, and the hollow part not filled up with any different coloured clay: in other cases the colouring matter has evidently been applied in a fluid state on the surface of the tile, without its having been stamped, the pattern being merely stained. Sometimes the whole surface of the tile is coloured in this manner, either dark, or of the common yellow tint; occasionally they may be found green; at Malvern are some that are blue. A pavement at the east end of the choir of Gloucester cathedral is formed of these tiles, and is nearly perfect. They are engraved in Dallaway's *Heraldic Enquiry*, 107; and a portion of them in a plate of specimens selected from a number of churches in Carter's *Painting and Sculpture*: see also Gough, *Sep. Mon.* ii. 182.

A considerable quantity of tiles, formerly at Hayles Abbey, are preserved at the seat of the Earl of Ellenborough, Southam House, near Cheltenham. At Malvern Abbey Church are numerous tiles, among which the date 1453 occurs: and in the vicinity was discovered a curious kiln for burning encaustic tile, of which an account will be found in *Gent. Mag.* 103. ii. 162. 301. An interesting specimen at Malmesbury, of the time apparently of Abbot Walter Camme, 1350—1396, is noticed in *Gent. Mag.* 1837; and some worth notice, the date probably about 1435, are placed over the door of Stone church, Worcestershire.

Of the numerous instances of works of the kind, none perhaps is more deserving of attention than the pavement of the chapel at Ely, founded by Prior John de Craudene about 1321. (Archaeol. xiv. pl. xxviii.) A specimen, which although foreign, is interesting, as exhibiting, in an early armorial decoration,

several coats belonging to Anglo-Norman families, exists in the tiles brought from the guard chamber and great hall of the palace of the Dukes of Normandy, within the precinct of St. Stephen's Abbey at Caen. The pavement was described by Ducarel in his tour in Normandy; and in 1786 a number of tiles, twenty from each chamber, were obtained from the monks by Charles Chadwick, esq. of Mavesyn Ridware, Staffordshire, who added them to the numerous decorations of the very curious sepulchral chapel of the lords of that place: and they are still to be seen, forming two tablets (engraved *Gent. Mag.* 59. i. 212; see also 60. ii. 710.), affixed to the west wall in that singular chapel. Shortly after a number of tiles were procured by John Henniker Major, esq., who published in 1794 an account of them, with engravings: they consist only of armorial tiles, from the "great guard chamber," and were presented by him to the Antiquaries' Society. Mr. Henniker was disposed to assign to them a much earlier date than can possibly be admissible. The bearing of England, which is found among them, with *three lions* *passant*, shows that they cannot be much anterior to 1200, but they are more probably of the close of the thirteenth century or commencement of the fourteenth.

A valuable illustration of these tiles is found in a volume in the Bodleian Library, entitled, *Recueil de Tapisseries, d'Armoiries et de Devises*: it is a coloured drawing, taken about 1700, of a pavement in St. Stephen's Abbey, adjoining the Great Hall, and the blazon of nearly all the arms that occur in the tiles engraved by Henniker is there to be found.

In excavating the ruins of Whitland Abbey, Carmarthenshire, tiles have been found about six inches square, with armorial and other decorations in *low relief*, without any *the* usual variety of co-

lour seen in encaustic tiles. Similar pavements are said to exist in continental churches: see one engraved Gent. Mag. xii. N. S. 597.

P. 212. TOOTH ORNAMENT. This is occasionally though rarely found in very late Norman work, as in the label of a window at the west end of Rochester cathedral.

P. 213. TOUCH-STONE. This kind of marble was frequently used in monuments. See Ben Jonson by Gifford, vol. viii. p. 251. Archaeol. vol. xvi. p. 84.

P. 214. TOWERS. The village church towers in Normandy terminate either with a sloping roof and gables, or with spires, or with both, not with the flat top so common in England: this is probably caused by the scarcity of lead in that country. These gables have in many situations a strikingly picturesque effect, and might in some cases be adopted in modern buildings with advantage. Gables are rarely found used in this manner in England, gables and spires united still more rarely; but the tower of Sompting in Sussex terminates in this manner; and the towers of Sarratt in Hertfordshire, Brookthrop, Gloucestershire, Chinnor, Oxfordshire, and Tinwell in Rutland, have sloping roofs and gables: a few other examples may probably be found.

— Note f. Octagonal towers, add—the lantern at Wells, towers of South Petherton and Somerton churches, Somersetshire: Hornby church, Lancashire, has a Perpendicular tower which is octagonal, and the sides transposed about half way up, so that the angles of the upper part come over the middle of the sides of the lower.

P. 217. TRANSEPT, [Ital. Crociata.]

P. 218. TRANSITION. Although the features of transition from the Decorated to the Perpendicular are less apparent to the casual observer than in the previous styles, owing to the circumstance

that the tracery which is the distinguishing characteristic of the styles necessarily passed from the waving to the straight line without many intervening modifications; but if the subordinate parts and the mouldings are minutely examined, there will be found to be the same gradual change as occurred during the other periods of transition; and windows are frequently found, in which the dominant lines of the tracery are Perpendicular, while the window in fact belongs rather to the previous style, from the character of its mouldings and minute parts, as in the east window of Ewhurst church, Sussex, and the windows of Tong church, Shropshire, and at the end of the south transept of Clevedon church, Somersetshire. Doors are also found, which, from the square head over them, would seem to belong exclusively to the Perpendicular style, but the details shew that they may with almost equal propriety be considered as Decorated, as the west doors at Hedcorn, Kent, and at the ruined church of Walton in Gordano, Somersetshire.

P. 219, note. *Allrighton* should be *Albrighton*; *St. Pierre* at Caen, should be *St. Etienne*; *Mortmain* should be *Mortain*.

P. 222. TUDOR STYLE. This term is applied to different periods by different persons: some make it include the whole of the Perpendicular style; others apply it to the Elizabethan, and some to *late* Perpendicular work only, as in the text, which seems the more accurate meaning of it.

— TYMPANUM, [Ital. Timpano.]

P. 223. VANE, [Ital. Banderuola.]

— VAULTS. The Norman mode of constructing vaulting of unhewn stone was to cover the rough wooden centering with a thick coat of coarse plaster, upon which the stones were placed, so that when the centering was removed the plaster remained adhering to the stones,

and is now constantly found with the impressions of the boards upon it, where the second coat of fine plaster has been removed either by violence or by time.

P. 239. **VESICA PISCIS.** Sometimes called "Uvula Piscis."

P. 230. **WAINGRASS.** "It was likewise then (41 and 42 Eliz.) resolved, that wainscot is parcel of the house, and there is no difference in law, if it be fastened by great nails or little nails, or by screws, or irons put through the posts or walls, as have been invented of late time." (Fourth part of Lord Coke's Reports, p. 64 a.)

P. 231. **WICKET,** [*Ital.* Sportello.]

P. 244. **WINDOWS IN HOUSES.** "Gla-  
sen wyndowis let in the lyght and kepe  
out the windē."

"Paper, or lyn clothe, straked a crosse,  
with losyng: make fenestrals instead of  
glasen wyndowes."

"Wyndow levys of tymbre, be made  
of boardis joyned together with keys of  
tree let into them."

"I wyll have a latesse before the glasse  
for brekyngē."

"I have many prety wyndowes shette  
with levys going up and downe."

Hortulanus Vulgaris.

THE  
OXFORD SOCIETY  
FOR  
PROMOTING THE STUDY OF  
GOTHIC ARCHITECTURE.

---

GOTHIC Architecture is a subject which has of late years excited a considerable degree of public interest, and the labours of many eminent individuals have been directed to the recovery of its Principles. From the scarcity of records, existing monuments are the safest guides in this research; but as they are widely separated, the labour of examination and comparison is so great, that, without some more systematic plan of operation than has hitherto been adopted, we can scarcely expect that the task will be satisfactorily accomplished.

It has been suggested that this inconvenience may be best met by the formation of Local Associations, having for their principal aim the collecting of Drawings, and descriptions of the Edifices in their immediate neighbourhood, which would thus form so many sources, whence the inquirers into the Gothic Antiquities of any particular district might derive information. In furtherance of this object, "The Oxford Society for Promoting the Study of Gothic Architecture" has been established.

The number of Churches now fast rising in every part of the Country, renders it of the highest importance to provide for the cultivation of correct Architectural Taste; the circumstances of this place seem to point it out as peculiarly well suited for the purpose; because many of its residents are, or soon will be, Clergymen, the constituted guardians of our Ecclesiastical Edifices, while the city itself, and its neighbourhood, abound in specimens of every period of the Art.

## RULES.

THE following rules have been agreed upon for the management of the Society.

I. That a Society be instituted, under the title of "The Oxford Society for Promoting the Study of Gothic Architecture."

II. That the objects of this Society be to collect Books, Prints, and Drawings; Models of the forms of Arches, Vaults, &c.; Casts of Mouldings and Details; and such other Architectural Specimens as the Funds of the Society will admit.

III. That the attention of the Society be also directed to the Sepulchral Monuments of the Middle Ages.

IV. That Historical Notices of Founders, Architects, Dates of Erection, and the like, be collected.

V. The officers of the Society shall consist of a President, four Vice-Presidents, two Secretaries, and a Treasurer, to be elected annually.

VI. The business of the Society shall be transacted by a Committee, consisting of the officers and sixteen other members; five to constitute a quorum; one half to retire annually by rotation.

VII. That new Members shall be proposed and seconded by Members of the Society at one of their meetings and balloted for at the next; one black ball in five to exclude; and that Honorary Members shall be elected in the same manner.

VIII. On the election of a Member, the Secretaries shall send him notice of his election, and with it the Rules of the Society and a Catalogue of the books, &c.

IX. That a Subscription of *1l. 1s.* per annum, and an Entrance Fee of the same amount, be required from each ordinary Member. But that resident Members who have paid a subscription of Ten Guineas, and non-resident Members a subscription of Five Guineas, shall be considered as Members for life.

N.B. Subscriptions to be paid to the Treasurer at the Old Bank.

X. On each evening of meeting the President, or some Member of the Committee, shall take the chair at eight o'clock, and shall regulate the proceedings, which shall be in the following order:

1st. That the minutes of the last meeting be read, and any matters of business, as elections, communications of presents, &c. &c. be brought forward.

2d. That the paper for the evening be read.

3d. That any Member having remarks to offer on the paper read, or any further communications to make, shall then be requested to bring them forward; after which the Chairman shall dissolve the meeting by quitting the chair.

XI. The Members of the Committee shall at the beginning of each term fix the days of meeting for that term, which shall not be less than two.

#### RULES—OFFICERS.

XII. Members shall be allowed to introduce visitors to the meetings.

XIII. When the Committee shall consider any paper worthy of being printed at the expense of the Society, they shall request the Author to furnish a copy, and shall decide upon the number of copies to be printed, provided always that the number be sufficient to supply each Member with one copy, and the Author and Secretaries with twenty-five copies each; the remaining copies may be sold at a price to be fixed upon by the Committee. All other questions relating to publishing papers and illustrating them with engravings shall be decided by the Committee.

XIV. That all Books, Drawings, and Papers shall be for the present in the custody of the Secretaries for the use of the Members: that Casts and Models shall be deposited in the Society's Room.

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PARTS of the SUBSTRUCTURE of the CATHEDRAL.

#### NORMAN.

CHANCEL and CRYPT of ST. PETER'S CHURCH, c. 1150.  
IFFLEY CHURCH, . . . . . c. 1160.

#### SEMI-NORMAN.

NAVE and TRANSEPTS of the CATHEDRAL, . . c. 1180.  
PARTS of ST. GILES'S and HOLYWELL CHURCHES.

#### EARLY ENGLISH.

CHAPTER-HOUSE of CHRIST CHURCH, . . . . c. 1250.  
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CHOIR of MERTON COLLEGE CHAPEL, c. 1320? or 1283?  
TOWER and SPIRE of ST. MARY'S CHURCH, c. 1325? or 1280?  
SOUTH AISLE of MAGDALEN CHURCH, . . c. 1325.  
SOUTH AISLE of ST. ALDATE'S CHURCH, . . 1336.  
NORTH AISLE of ST. PETER'S CHURCH, . . c. 1350.

#### PERPENDICULAR.

NEW COLLEGE CHAPEL, . . . . .	1386.
TRANSEPTS and TOWER of MERTON, . . . . .	1424.
ALL SOULS' CHAPEL, . . . . .	1442.
CHANCEL of ST. MARY'S, . . . . .	1445.
The DIVINITY SCHOOL, . . . . .	1450.
MAGDALEN CHAPEL, . . . . .	1480.
NAVE and AISLES of ST. MARY'S, . . . . .	1488.

MEMORIALS OF OXFORD.

DEBASED AND MIXED.

BALLIOL CHAPEL,	..	..	..	..	..	1529.
EXETER CHAPEL,	..	..	..	..	..	1624.
LINCOLN CHAPEL,	..	..	..	..	..	1631.
BRASENNOSSE CHAPEL,	..	..	..	..	..	1666.

Of Domestic Architecture

The different College Buildings also afford a valuable Series.

THE TREASURY OF MERTON,	..	..	..	..	c. 1280.
THE LIBRARY OF MERTON,	..	..	..	..	1349.
NEW COLLEGE, GATEWAY TOWERS, &c.	..	..	..	..	1386.
MERTON, GATEWAY TOWER,	..	..	..	..	1416.
BALLIOL, LIBRARY,	..	..	..	..	1431.
ST. JOHN'S, GATEWAY TOWER, &c.	..	..	..	..	1437.
LINCOLN, NORTH QUADRANGLE,	..	..	..	..	1438.
ALL SOUL'S, SOUTH-WEST QUADRANGLE,	..	..	..	..	1444.
MAGDALEN, CLOISTER and GATEWAY TOWER,	..	..	..	..	1480.
MAGDALEN, TOWER,	..	..	..	..	1505.
BRASENNOSSE, GATEWAY TOWER,	..	..	..	..	1512.
CORPUS, QUADRANGLE,	..	..	..	..	1517.
CHRIST CHURCH, HALL, &c.	..	..	..	..	1528.
WADHAM, HALL, QUADRANGLE, &c.	..	..	..	..	1613.
THE SCHOOLS,	..	..	..	..	1619.
ST. JOHN'S, — LAUD'S QUADRANGLE,	..	..	..	..	1635.
UNIVERSITY, — WEST QUADRANGLE,	..	..	..	..	1636.
Oriel, QUADRANGLE, &c.	..	..	..	..	1642.

Of the ANGLO-ITALIAN Style of the last Century, commonly called  
GRECIAN,

there are also some good examples.

TRINITY CHAPEL, designed by ALDRICH, assisted by WREN,	1694.
ALL SAINTS' CHURCH,	.. ALDRICH, .. .. 1708.
THE CLARENDON,	.. VANBURGH, .. .. 1713.
QUEEN'S COLLEGE,	.. HAWKSMOOR & WREN, 1714.
CHRIST CHURCH LIBRARY,	Dr. CLARKE, commenced 1716.
The RADCLIFFE LIBRARY,	GIBBS, .. .. 1749.
The RADCLIFFE OBSERVATORY,	KEENE and WYATT, 1778.
ORIEL LIBRARY,	JAMES WYATT, .. 1788.